

SATURDAY, JUNE 2, 1888.

No. 839, *New Series*.

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LITERATURE.

Lectures on the Origin and Growth of Religion as illustrated by Celtic Heathendom. By John Rhys. (Williams & Norgate.)

IN his preface to this book Prof. Rhys says that when the subject of his Hibbert Lectures was announced many of his English friends wondered what he could possibly find to occupy six lectures. The friends from whom this expression of curiosity proceeded will certainly be astonished when they see this portly volume, containing more than double the quantity of matter in an ordinary Hibbert course, and still more when they learn that the author has been obliged to reserve for subsequent publication a large portion of the material which he had collected, and which, but for reasons of space, might have been appropriately included in the present work. The surprise excited by the size of the book will not be diminished by an examination of its contents. It is well known that Prof. Rhys is not among those writers who have the faculty of making a big book without having something to say; but few even of those who have given some study to the subject will be prepared to meet with such an abundance of well-established (or, at least, highly probable) results as are brought together in the earlier chapters. It is doubtless true, as the author would be the first to acknowledge, that the book contains, besides the conclusions which may be regarded as fairly secure, a large number of suggestions which future investigation may very likely show to be untenable. But in the infant stage of a science it is quite as important a task to present new problems as to solve old ones; and the most effective way of calling attention to a problem is usually to propose a tentative solution. The Hibbert Lectures on Celtic mythology will be none the less an epoch-making book, even though but few of the theories advanced should win their way to a place among scientific certainties.

Prof. Rhys's starting-point in his investigations is of course the well-known description given by Caesar of the Gaulish pantheon. In most cases the native names, or at least the native epithets, of the gods identified by Caesar with those of his own country are ascertained beyond doubt by the evidence of ancient inscriptions in which the Roman and the Celtic names are mentioned together. In other instances the inscriptions present us with Celtic names of gods which are nowhere accompanied by any Roman names. But even in this case it is often possible to connect these gods with those in Caesar's list by means of the indications of their characters and functions contained either in the inscriptions themselves or in the sculptured representations with which they are associated.

So far the ground has to a considerable extent been worked by former scholars, though even here Prof. Rhys has been able to make many new and interesting suggestions. But the most original, and therefore the most important, part of his work consists in the investigation of the traces which ancient Celtic mythology has left in the heroic legends of Ireland and of Wales. To many persons, indeed, it will seem that this line of inquiry is foredoomed to unfruitfulness. The theory that the gods of ancient heathenism survive into Christian times as the heroes of quasi-historical legend has undoubtedly fallen into some discredit owing to the exaggerated application of it that has been made by certain scholars, who seem to think that all popular tradition is nothing but divine myth in disguise. But the passage of religious myth into heroic legend is so natural a process that the burden of proof surely rests with those who deny its existence, and the evidence of its having occurred in particular instances is too strong to be reasonably resisted. This is true, as I believe, even where we have to do with purely popular tradition. But Irish and Welsh romance, it is important to remember, is not of merely popular origin. It is the work of an organised and trained class of poets and story-tellers. If these men had been accustomed in heathen days to relate the exploits of the gods and goddesses from whom their royal patrons claimed to be descended, they certainly would not cease to relate the same stories when they became Christians. The court poet of a Christian Irish or Welsh king could not, indeed, without blasphemy continue to say that the ancestors of his royal patron were divine. But just as little could he consign to oblivion their glorious achievements. The heroes of tradition were for him none the less real persons, and their history none the less true, because a benighted age had deified them. The stories of the gods, which reflected honour on their supposed descendants, must still continue to be told; only they were now regarded as belonging to the history of Ireland or of Britain. We must be prepared, I think, to find in Irish and Welsh romance a kind of systematic euhemerism which it would be unreasonable to expect to discover in purely popular tradition. And this view of the matter is supported by the fact that the earliest versions of Irish legend show a distinct consciousness of the divine character of many personages whom later versions exhibit as human and historical heroes.

There is therefore every reason *a priori* to expect that the method of inquiry followed by Prof. Rhys will lead to sound results. It will, indeed, probably occur to many readers that his success has been too complete, for he has been able to find in Celtic tradition vestiges not only of the six deities (including Dis) said by Caesar to have been the chief objects of Gaulish worship, but also of many minor divinities whose names appear in the inscriptions of Gaul and Britain. Very likely he may often have found survivals of mythology in stories which are really either distorted history or the product of romantic invention. It would be a marvel indeed if he had altogether escaped falling into the errors incident to all pioneer work. But, at all events, a solid basis for further

research has been laid in the demonstration, now given for the first time, of the great extent of the common element in the heroic legends of Ireland and of Wales. In some instances it may be safely inferred, from the forms in which the names appear, that this common element is not due to borrowing on either side, but goes back to the period of Celtic unity, that is to say, to a time when the divinities described by Caesar were actually worshipped.

In several cases Prof. Rhys has been able to show that the actual names of ancient divinities have survived into Christian times in Ireland and in Wales. The epithet Segomo (presumably "the victorious" or "the mighty") belonging to the Gaulish Mars, appears in the Ogam personal name, *Nollta-segamonas*, "Segomo's champion." The proper name of the same god, Camulos, which is found in the name of the British Roman city Camulodunum,* has its normal phonetic descendant in Cumall, the name of "a warrior king of Ireland," the father of the famous legendary hero Finn. The investigation of the stories of the Welsh hero Lleu (corruptly Llew) and of the Irish hero Lug, yields still more striking results of the same kind. Prof. Rhys shows that their names are etymologically identical, pointing back to an Old-Celtic *Lugus*; and that the character of the stories about them, no less than the derivation of their common name, suggests that they represent an ancient God of Light. The name of this god he considers to be the etymon of the name of the city Lugudunon, or Lugdunum. A more satisfactory evidence, however, of the connection of Lleu or Lug with the Gaulish pantheon is found in the Spanish inscription in which a certain L. L. Ureico dedicates a temple to "the Lugoves" for the benefit of a guild of cobblers (*collegio sutorum*). The form *Lugoves* is the normal plural of *Lugus*, and even the association with the "cobblers" seems to receive illustration from a Welsh triad which designates Lleu as one of the "Three Golden Cord-wainers" of the Isle of Britain. Whether the Welsh myth which accounts for this grotesque-sounding appellation be genuine, or merely invented for the sake of an explanation, does not greatly matter. At any rate, the coincidence is a remarkable one; and Prof. Rhys cannot fairly be accused of arbitrarily manipulating his materials when he suggests that the Lugoves may be Lleu and his father Gwydion, who is associated with him in one version of the triad and in the explanatory legend. An alternative conjecture, which perhaps deserves consideration, is that the Lugoves were a pair or triad of divine brothers, bearing the name *Lugus*, possibly with distinguishing epithets. This supposition, however, makes no difference with regard to the mythological origin of the Lleu or Lug of late Celtic legend. It is obvious that the demonstration that Cumall, and Lleu, or Lug, are the representatives of ancient Celtic deities affords a *prima facie* justification for the attempt to discover traces of religious myth in the other personages with whom those heroes are associated in Irish and Welsh story. To a considerable

* Is it possible that the similar name, Camulodunum (Slack in Yorkshire) may be derived from *Cambos*, one of the names of the Celtic Mercury?

extent there is other justification also; for the early forms of Irish legend not unfrequently speak of one or other of the heroic figures as being gods or the children of gods. It is perhaps too much to hope that this volume will put an end to the notion that the Tuatha Dé Danann and the Fomorians (= *submarini*) were real nations who lived and fought on the soil of Ireland; but it is not likely that any careful and clear-headed reader will continue to advocate that once popular theory. That historical elements may have here and there been worked into the mythic framework is a different position, and not in itself irrational, though it might be difficult to prove its truth in any particular instance.

Prof. Rhys's examination of the myths relating to the Celtic Mercury leads him to highly interesting and far-reaching conclusions. According to Caesar this deity was the head of the Gaulish pantheon, and his character was that of the inventor of arts and sciences, and the patron of travelling and commerce. Caesar does not say that the Gauls regarded him as being, like Hermes-Mercury, the inspirer of eloquence; but this function harmonises well with those which are expressly mentioned. Now, the Gaulish god of eloquence, who may plausibly be conjectured to be an aspect of the so-called *Mercurius*, is described by Lucian under the title of *Heracles Ogmios*; and this epithet is etymologically identical with the name of *Ogma*, the champion of the Tuatha Dé Danann, who appears in Irish legend as the inventor of Ogam writing, and as being "skilled in dialects and in poetry." Prof. Rhys conjectures that the word *Ogam*, from the original form of which *Ogmios* is derived, must have primarily meant "skilled use of words," or something nearly equivalent. It has long been observed as a remarkable fact that the chief god of the Gauls and the chief god of the Germans should have been identified by the Romans with Mercury, and that Caesar's description of the character of the Gaulish deity should coincide so closely with what we know respecting his Germanic analogue Woden. But, if to the attributes of the Gaulish Mercury we add those of *Ogmios*, the parallel with Woden becomes more striking still. Moreover, in Welsh romance there is a conspicuous personage, Gwydion ab Dôn, whose story bears a very noteworthy resemblance to that of Woden, and whose connexion with Gaulish mythology is shown by his being said to be the father of Llew, the representative of the Celtic god of light. From all these facts the author draws the startling inference that the myths which are preserved in the Teutonic story of Woden and in the analogous Celtic traditions must have already assumed a high degree of development before the breaking-up of that portion of the Aryan family which included alike the ancestors of Celts and Teutons.

One obvious objection to this view is that, according to the teaching of philology, the Celts stand in a less close relation linguistically to the Germanic peoples than they do to the peoples of ancient Italy, and that there is no evidence that the latter had anything closely analogous to the myth in question. It is true the genuine Italic mythology has been so overlaid with foreign elements, Greek and

Etruscan, that a very large portion of the original traditions must be irrecoverably lost. But it seems worth while to suggest that the common element in Celtic and Teutonic myth may partly date, not from the time of Celto-Teutonic unity, but from the less remote, though still prehistoric period, when, as the evidence of language shows, the undivided Teutonic people lived under the dominion of the Celts. Nor does it seem wholly impossible that among those portions of Teutonic mythology which are known to us only from Scandinavian sources there may be many individual features directly borrowed from the Celts in comparatively recent times.

Prof. Rhys endeavours to show that the names of Gwydion and Woden are etymologically allied. The demonstration, however, does not seem quite conclusive. According to the theory which the author adopts, the name Woden, put back into its proto-Aryan equivalents, would be *Wātānōs*, allied to the Norse *óðr*, "poetic inspiration," the Latin *vates* and the Irish *fiúth*, "a poet"; and also to the Old-English *wōð*, "mad," the original sense of which is indicated by the use of its Gothic equivalent as the rendering of *δαμονιζόμενος*, "possessed by a demon." This etymology certainly seems to yield a more appropriate sense than any that can be got out of the older assumption (phonologically equally legitimate) of derivation from the root *wadh*, "to go." According to Prof. Rhys, the original Celtic form of Gwydion was *Veljo*, in the genitive *Veljonos*; and he derives it from a root *wet*, meaning "to say." So far as the consonants are concerned there is no difficulty in connecting this name with Woden; but the long *a* of *Wātānos* and *vates* cannot easily be derived from an *ē* in the Aryan root. Another point is that the assumed meaning of the root does not satisfactorily account for the notion of "daemonic frenzy" which seems to be present in the Teutonic and Latin words; unless, indeed, it be supposed that the sense "to say" was developed from an earlier sense "to prophesy." It is to be noted that no such divine name as *Vetio* has yet been found in any old Celtic inscription, nor does the equivalent name appear in Irish story; so that even if it had been shown that Gwydion is from the same root as Woden, the fact would still not have the same importance as if the former name were known to be the common property of the Celtic people.

The statement that the heroes of the Tuatha Dé Danann and the chief actors in Arthurian legend are neither mere creations of romantic imagination nor historical personages, but the gods of Celtic heathendom, will by many persons be received with incredulous surprise. Readers who are disposed to regard such a theory as utterly preposterous may be recommended to consider what Prof. Rhys has to say about Nuada of the Silver Hand, king of the Tuatha Dé Danann. The spelling of this name and its declension show that it represents an original Celtic form *Nōdent-* or *Nōdōnt-*. At Lydney in Gloucestershire three Latin inscriptions have been found bearing this name as that of a god, their readings being severally *Devo Nodenti*, *D. M. Nodenti*, and *Deo Nudente M.* The normal Welsh equivalent of *Nōdens*, *Nuada*, would be *Nûs*. There is a hero of this name in Welsh legend, of whom but little is recorded. But one of

the most famous characters of the fictitious history of Britain bears the name of *Llûs Llawareint*—*Llûs* of the Silver Hand; and the identity of the epithet with that of the Irish hero at least gives strong plausibility to Prof. Rhys's view that the name *Llûs* (Geoffrey's King *Lud*) was altered from *Nûs* by the influence of alliteration. If this be so, it follows that Irish tradition spoke of a king of Ireland, and Welsh tradition of a king of Britain, bearing the name of a god who is proved to have been worshipped in Britain after the Christian era; and in each case the legend gives to the king in question the attribute of a "silver hand." It seems to me that the conclusion that a divine myth has in this instance been transmuted into romantic legend can be resisted only by those who have made up their minds beforehand that such a transmutation is impossible.

Whether the Celtic *Nōdens* is to be identified with Caesar's *Mars*, as has been inferred from the initial *M* in the Latin inscriptions, or with Neptune, as the Lydney mosaics suggest, or with Jupiter, as Prof. Rhys believes on other grounds, is a question of subordinate importance. The main point is that a strong case has been made out for regarding a considerable portion of Irish and Welsh romantic legend as a survival of stories that belonged originally to religious myth. I cannot myself follow Prof. Rhys in his suggestion that "Ludgate" indicates the site of a temple to the god "*Llûs*"; but to state the grounds of my dissent would carry me too far.

The points of interest in the volume are so numerous that it is quite impossible to discuss them all in a single article. One of the author's most striking suggestions is that the unhistorical features of the German Theoderic legends may be due to a confusion between the Gothic king and his namesake the Gaulish (Apollo) *Toutiorix*. I cannot say that I feel altogether convinced, but the conjecture well deserves consideration. The name of the Gaulish god, like that of the historical Goth, means "people-king." The famous Teutates of Lucan (which appears in the dative as *Marti Toutati* in a Roman-British inscription) is also obviously derived from *touta* "people"; and Prof. Rhys seems to be right in thinking it equivalent to the similarly derived Gothic *biudans* "king." The divine name *Esus* (Hesus) mentioned by Lucan, together with that of Teutates, is regarded by Prof. Rhys as cognate with the Teutonic *ansus*; and he finds derivatives of it (quite according to phonological laws) in the Welsh *iôr* "Lord," and in the personal names Eogan and Owen, which seem to be identical with the Gaulish *Esugenos* "offspring of Esus." The third name of a Gaulish deity mentioned in Lucan's lines, *Taranis*, is explained at once by the Welsh and Irish word for thunder, *taran*, *toirn*. Prof. Rhys accepts both the *Taranis* of the ordinary text of Lucan and the *Taranus* of Gaulish inscriptions, regarding the former as a goddess (according to the apparent implication of Lucan's words), and the latter as a male deity, both having to do with the thunder. The former name appears in the Ogam personal name *Awī Toranias*, "descendant of Toranis," and in the name of the Irish clan *Uí Torna*. The name *Maponos*, assigned in inscriptions to the Celtic Apollo, is obviously identical with the Welsh *mabon*, "a boy or

youth." The correctness of this interpretation is confirmed by the inscriptions which mention the god as *Deus Bonus Puer Posphorus Apollo*; and it is remarkable that in Welsh story Mabon actually occurs as the name of a mighty hunter, and as having undergone a proverbially cruel captivity, which Prof. Rhys aptly compares to the bondage of Apollo in the house of Admetus.

Notwithstanding the title which the conditions of the Hibbert trust have required him to give to his book, the author has nothing to say on the "origin and growth of religion," and not much even on the origin of mythology. His task has been to discover from the extant vestiges of Celtic myth what the ancient Celtic religion was in its latest and most developed form. Owing, however, to the nature of the materials, it is impossible to conduct such an inquiry, or to expound its results, without having some sort of general theory with regard to the class of ideas which mythology chiefly embodies. It is noteworthy that, although Prof. Rhys's avowed sympathies are with the "anthropological" school, most of his conclusions are likely to be less favourably received by the disciples of that school than by its opponents. The "anthropologists" will read with pleasure the remarks introductory to the chapter on "The Zeus of the Insular Celts"; but it is to be feared that when, after all, they find Prof. Rhys still cherishing the *exitabilis superstitio* about "Sun-heroes," "divinities of Dawn and Dusk," and "the common Aryan mythology," they will be ready to echo the complaint of King Balak. Prof. Rhys has learned from Mr. Lang to ascribe the origin of the Aryan mythology to a lower stage of thought than that to which older scholars referred it; but he does not follow him in thinking lightly of the value of philological methods of research, and he still believes that nature-myth is the largest (though not the only) element in the stories of Aryan deities. The last chapter contains an ingeniously written conjectural restoration of the primitive Celtic theogony, which it may be as well for readers to look at before going through the book, as it will enable them to perceive the bearing of many of the author's individual theories, which otherwise they might be apt to overlook.

HENRY BRADLEY.

Before the Curfew, and other Poems: Chiefly Occasional. By Oliver Wendell Holmes. (Sampson Low.)

A SPEAKER or preacher, if he be wise, is careful to finish his discourse while yet his readers would be glad to have it prolonged. In like manner, one clear merit of Dr. Holmes's latest gathering of verses is that the reader closes the book regretfully, wishing there was more. It consists of only thirty-five pieces, most of them tolerably short; and, as Dr. Holmes is never guilty of writing dull things, at least in verse, its welcome is assured. As to the quality of the contents, the author's established reputation is not likely to be affected much in any way—it will be neither enhanced nor diminished. The verses are in his usual style and up to his usual average. There is not one piece of transcendent merit in the volume—not one that is fairly entitled to rank with "The One

Hoss Shay," or with "Contentment." But, on the other hand, there is nothing that the author need be ashamed of; nothing that can be said to indicate that he is getting "played out"; nothing, in short, that would have been better omitted. If Dr. Holmes has been always contented with a modest level in verse, never reaching any great heights, it must be admitted that, unlike some great poets, even in his later years he has done nothing to discredit himself.

The general tone of the book is not, indeed, quite the tone familiar to us of old. There is less of laughter, and what laughter there is is more subdued. Perhaps the very best pieces here are some which contain no laughter at all; whereas, hitherto, we have been accustomed to associate Dr. Holmes's best pieces with what was cheeriest and brightest. There is nothing in the book finer than the sad and touching initial verses entitled "At my Fireside," and dated March 1, 1888, referring to the irreparable loss that had then just fallen on the author:

"Alone, beneath the darkened sky,
With saddened heart and unstrung lyre,
I heap the spoils of years gone by,
And leave them with a long-drawn sigh,
Like driftwood brands that glimmering lie,
Before the ashes hide the fire.

"Let not these slow declining days
The rosy light of dawn outlast;
Still round my lonely hearth it plays,
And gilds the east with borrowed rays,
While memory's mirrored sunset blaze
Flames on the windows of the past."

The nearest approach to fun is to be found in the series of pieces which Dr. Holmes prepared for the now famous meetings of the survivors of "the Class of 1829"; and, as might be expected, this fun is of rather a ghostly, if not actually of a ghastly, kind. In 1851, it was quite a "happy thought" of somebody's that the men who had graduated at Harvard University in the year 1829 should form a kind of club and meet together at dinner once a year; but thirty-seven years have elapsed since then, and brought such changes that the few members who are left might, one would think, give effect to another happy thought, and dissolve their club forthwith, instead of waiting for the time when the last man shall sit in solitary state partaking of his last dinner. The spectacle of a number of elderly gentlemen watching one another in this fashion, and wondering, on the occasion of each dinner, which of them will be dead before the next takes place, is not edifying. How many of the class met at this year's dinner on January 8 last I do not know; but so far back as 1880 Dr. Holmes's verses recorded that of the original fifty not more than twenty were left. No wonder that the fun, which in the early effusions was genuine enough, has grown more and more forced as, year by year, the old gentlemen meet and play at being boys again. One is reminded of the dismal subjects of Dr. Heidegger's experiment when the temporary delusion created by the Water of Youth had passed away:

"His guests shivered again. A strange chilliness, whether of the body or spirit they could not tell, was gradually creeping over them all. They gazed at one another, and fancied that each fleeting moment snatched away a charm and left a deepening furrow where none had been before."

The piece read at the gathering of 1882, which gives its title to the present volume, is quite in this tone. It is too long to quote in full, but a few verses will serve to indicate what I mean:

"Not bed-time yet! The night-winds blow,
The stars are out, full well we know
The nurse is on the stair,
With hand of ice and cheek of snow,
And frozen lips that whisper low,
'Come, children, it is time to go
My peaceful couch to share.'

"No years a wakeful heart can tire;
Not bed-time yet! Come, stir the fire
And warm your dear old hands;
Kind mother-earth we love so well
Has pleasant stories yet to tell
Before we hear the curfew bell;
Still glow the burning braids.

"Not bed-time yet! The full-blown flower
Of all the year—this evening hour—
With friendship's flame is bright;
Life still is sweet, the heavens are fair,
Though fields are brown and woods are bare,
And many a joy is left to share
Before we say good-night."

Here is none of the noble and contented spirit which properly belongs to the old age of a life well spent. We miss the "serenity of thought and behaviour" of which Emerson speaks. Contrast it with Emerson's own attitude when he discovered that it was "time to be old":

"As the bird trims her to the gale,
I trim myself to the storm of time,
I man the rudder, reef the sail,
Obey the voice at eve obeyed at prime;
'Lowly faithful, banish fear,
Right onward drive, unharmed;
The port, well worth the cruise, is near,
And every wave is charmed.'"

As a composer of occasional verses Dr. Holmes stands unrivalled. He can throw off a jovial song for a public dinner and a hymn for a church festival with equal ease. He is a master of fine phrases, can say airy nothings delightfully, and is judicious and never gives offence. He knows just what is wanted, and can supply it. All this has made him a very useful man in certain ways, and has helped to give him popularity; but it would be manifestly unjust to regard him as a mere tea-party poet, or to assume that time and fame will judge him solely or chiefly by his rhymes. "Here's a reputation: not as the author of *Typical Developments*, but the writer of 'The Little Pig Jumped,' who sings it and does the squeak himself!" exclaims Mr. Burnand's hero despairingly; and Dr. Holmes, likewise, when injudicious admirers talk extravagantly about his pleasant verses, calling them great poems, may well cry out—"Here's a reputation: not as the author of *The Autocrat*, *The Professor*, and *The Poet*, but as the writer of light verses for the hour, which show a talent for rhyme, but no genius!" How time and fame may ultimately settle matters for him I cannot know, and shall not try to guess; but this much is certain—that they will not follow in the footsteps of the injudicious admirers. Dr. Holmes has himself drawn an excellent distinction between the singer and the poet; and it is possible and proper to speak highly of his powers as a singer without pretending that he is a poet at all. "It is a man's sincerity and depth of vision that makes him a poet," said Carlyle. Dr. Holmes's "Agnes" has been described as

not only "by far the most beautiful of his poems," but "one of the most beautiful of American poems." "The Chambered Nautilus," too, is often quoted and much admired by its author as well as by others. The former is a questionable story gracefully told, the latter a moral lesson well applied. Neither suggests a doubt as to their author's "sincerity," and neither points to any "depth of vision." Dr. Holmes belongs to the order of "born singers," and not to the order of "born poets," yet his verse form, probably, his smallest claim to eminence. Those studies in morbid anatomy that are called his novels are truer indications of his genius than the best of the passing fancies which he has been accustomed to enshrine in verse. His office in the world has been neither that of poet nor that of novelist, but the office of a critic of society; and the high water mark of his achievement, a mark far beyond the others, is assuredly the "Breakfast Table" Series.

WALTER LEWIN.

Tropical Africa. By Henry Drummond. With Maps and Illustrations. (Hodder & Stoughton.)

It may be taken for granted that the author of *Natural Law in the Spiritual World* may be daring and at times even slightly paradoxical, but never either dull or commonplace. Mature scholarship and a genial temperament are in his writings so blended with an exquisite sense of style that however big a book he may choose to offer the public he will be always sure of an audience. But, like a giant sparing of his strength, he here offers them the very briefest summary of a trip recently made to the East African equatorial lake regions. He does it of set purpose, too, for he is minded that big books of travel have had their day, while

"small books, with the larger features of a country slightly sketched, and just enough of narrative to make you feel that you are really there, have a function in helping the imagination of those who have not breath enough to keep up with the great explorers" (Preface).

Instead of the obsolete "three or four volumes and a map," he therefore here gives us "three or four maps and a volume," and thus with bold originality takes a new departure in the literature of travel. The "departure" is even greater than might appear from this statement; for, while the volume is very small, with plenty of "leading" and blank spaces, the maps are not "three or four," but six—all, it may be added, on a liberal scale, clearly executed, and of such a nature as to let the light into the dullest capacity. There is even a heroic attempt at a uniform and rational system of spelling, as shown by the "Mozambik" and "Kebrabassa" of the carefully prepared route map, which, however, are elsewhere replaced by the old-fashioned "Mozambique" and the eccentric "Karoabassa." But *non omnia possumus omnes*; and notwithstanding this failure, Prof. Drummond may well rest satisfied with the credit of having presented his readers with the most instructive series of maps that has yet appeared on the physical features, the geology, the present social and political relations of the African continent south of the Sahara.

One of the series is the slave-trade map,

showing the chief tracks of the slave caravans, and in different shadings of red the districts either harrassed or entirely depopulated by the villainous Arab slave-hunters and their native confederates. A glance at this map, after perusal of the accompanying text on "the heart-disease of Africa, its pathology and cure," will convey a clearer idea of the frightful havoc wrought by this nefarious traffic than might be gleaned from whole volumes written expressly on the subject. Well may the author exclaim that all the other evils from which the distressful continent suffers

"are lost in the shadow of a great and national wrong. Among these simple and unprotected tribes, Arabs—uninvited strangers of another race and nature—pour in from the north and east, with the deliberate purpose of making this paradise a hell. It seems the awful destiny of this homeless people to spend their lives in breaking up the homes of others. Wherever they go in Africa the followers of Islam are the destroyers of peace, the breakers-up of the patriarchal life, the dissolvers of the family tie. Already they hold the whole continent under one reign of terror."

The last statement is scarcely exaggerated, although many people still foolishly suppose that the recent "land-grabbing" has brought about a great "pax Africana." On the contrary the slavers are more openly defiant than ever. Not long ago they stormed the advanced station of the Congo Free State at Stanley Falls on the equator, and the other day wasted the region about the north end of Lake Nyassa under the very eyes of a British consul. Our author refers in burning words to all these things. But there is a point which he does not mention and evidently does not know, else he would scarcely speak so hopefully of Germanic influences, and especially of "the German Association in the east," as tending "to secure the peace of Africa." Why the truth should be concealed it is hard to say; but certain it is that no one has yet had the courage to speak out plainly on this painful subject. Possibly the sense of national humiliation is too deep to allow them to tell the British public that, in retiring from the East African seaboard between Pemba and Mozambique at the bidding of the German Chancellor, our government has virtually surrendered the whole region between Zanzibar and Tanganyika to the Arab slave-hunters. Through our intervention the traffic had no doubt been previously legally suppressed, and by the terms of the treaties with the sultan his officials on the mainland were bound to give effect to the new law within their jurisdiction. But these officials have now been replaced by German commissioners, who have practically abrogated the treaties, and left the slave-dealers full freedom of action. This is what has set Africa again in a blaze from the Congo to the Zambesi, and this is what must henceforth neutralise all our efforts on land and sea to wipe out the plague spot. In their blunt way the Germans tell us plainly that they are not philanthropists, that they do not believe in sentiment, that they have come into Africa not to put down slavery, but to sell rifles and spirits so long as the trade is profitable. When it ceases to pay, that is, when nobody is left to drink or to shoot, they may change their policy; but meantime the thing must run its course.

Short as it is, only a very small part of this delightful volume is taken up with the actual incidents of travel. The route was restricted to the region between the Zambesi delta and the plateau between Tanganyika and Nyassa; and as it diverged scarcely anywhere from the beaten track, not much opportunity was afforded for adventures of a novel or exciting character. In lieu of these we have "a traveller's diary," which, like the introductions to Cicero's letters, is sufficiently generalised to fit into almost any account of travels in Africa between the tropics. Here is a characteristic passage:

"The greatest wonder of all perhaps was the burning glass. They had never seen glass before, and thought it was *mazi* or water; but why the *mazi* did not run over when I put it in my pocket passed all understanding. When the light focused on the dry grass and set it ablaze their terror knew no bounds. 'He is a mighty spirit,' they cried, 'and brings down fire from the sun!' This single remark contains the key to the whole secret of a white man's influence and power over all uncivilised tribes. Why a white man, alone and unprotected, can wander among these savage peoples without any risk from murder or robbery is a mystery at home. But it is his moral power, his education, his civilisation. To the African the white man is a supreme being. His commonest acts are miracles; his clothes, his guns, his cooking utensils are supernatural. Everywhere his word is law. He can prevent death and war if he but speak the word. And let a single European settle, with fifty square miles of heathen round him, and in a short time he will be their king, their law-giver, and their judge. I asked my men one day the question point blank—'Why do you not kill me and take my guns and clothes and beads?' 'Oh,' they replied, 'we would never kill a spirit.'"

Incident and reflections alike are obviously of universal application. Room has also been found for a "Geological Sketch," reprinted from the *Transactions* of the British Association, besides two essays on the white ant and on mimicry, which have already appeared in one of the monthlies. But no one will regret their reissue in this more permanent form, for, as might be expected, Prof. Drummond is here at his very best. The article on mimicry especially is worthy to rank with anything ever written by Wallace, Bates, or Darwin himself on this fascinating subject. In the presence of such perfect form, such graphic description of details, such genial humour and subtle reasoning the critic has nothing to do but quote. The only difficulty is to find one passage more suitable than another for the purpose. By way of compromise the concluding remarks may be given:

"At the first revelation of all these smart hypocrisies one is inclined to brand the whole system as cowardly and false. And, however much the creatures impress you by their cleverness, you never quite get over the feeling that there is something underhand about it; something questionable and morally unsound. The evolutionist, also, is apt to charge mimetic species in general with neglecting the harmonious development of their physical framework, and by a cheap and ignoble subterfuge evading the appointed struggle for life. But is it so? Are the aesthetic elements in nature so far below the mechanical? Are colour and form, quietness and rest, so much less important than the specialisation of single

function or excellence in the arts of war? Is it nothing that, while in some animals the disguises tend to become more and more perfect, the faculties for penetrating them, in other animals, must continually increase in subtlety and power? And, after all, if the least must be said, is it not better to be a live dog than a dead lion?"

A. H. KEANE.

TALICE'S COMMENTARY ON DANTE.

La Commedia di Dante Alighieri col Commento inedito di Stefano Talice di Ricaldone. Pubblicato per cura di V. Promis e di C. Negrini. (Milan: Hoepli.)

In the library of the king at Turin this Latin commentary on the *Divina Commedia* had long lain inedited and unknown even to Dante students till in the year 1885 a professor of the Turin University drew to it the attention of the learned. From that day the destiny of this work suddenly changed, and from its former obscurity it has rapidly passed to the honour of a second edition. The first was printed for private circulation only, at the expense and by the command of the King of Italy, who desired that it should be dedicated to his son the Crown Prince "as a reward for his love of study, and in order that the divine poem may strengthen his mind and educate his heart to the love of his country's literature." But this edition, exhausted as soon as published, was inaccessible to the common reader; and the publisher Hoepli obtained permission to reproduce it in its entirety in this second edition, which has, like the first, been prepared with great diligence and learning by Signor Promis and Signor Negrini.

This commentary, though of secondary importance, seems to merit attention for several reasons. It is remarkable, above all, for the time at which it was written; for while commentators on Dante abound in the fourteenth century they are comparatively rare in the fifteenth, and the famous commentary of Landino is the only one before printed embracing the whole of the *Divina Commedia* which was written in that century. Nor is it of small importance to possess a second commentary which may aid us to see how in the midst of the renaissance of classical studies and antiquity the medieval imagination of Dante exercised its influence on the thought of the fifteenth century, and on what points this influence approached or differed from that of the preceding century. On the whole, this commentary of Talice's may be said to be derived in great part from that of Benvenuto da Imola, the most valuable, perhaps, of all the commentaries on Dante, which has been lately published at the expense of Mr. Vernon and edited most carefully by Sir James Lacaita. But though Talice, especially in the historical part, may differ but slightly, or in unimportant points, from his predecessor, he often varies considerably from him in the interpretation of the allegorical and moral statements; and also, as was to be expected from one writing in an age in which humanism prevailed, he often adds to that of Benvenuto da Imola his own stock of classical erudition. As to the commentator himself, Stephen Talice—born at Ricaldone in the Montferrat—

is an example of the proportions which the renaissance of classic culture had taken in Northern Italy, and shows us the existence of an old current of Italian studies in Piedmont at the courts of the marquises of Montferrat and Saluzzo, which deserves the attention of students of Italian literature; while the information regarding this current collected by the learned editors is in itself of considerable value.

In short, the edition, which is also externally elegant, has been admirably carried out, and is rendered still more interesting by a fine portrait of Dante hitherto unpublished, which, by some experts, has been considered the most authentic known. The appendix which has been added regarding this portrait is very noteworthy, but we are less convinced by the other appendix on the reading of the famous line:

"Poi che hai pietà del nostro mal perverso,"

which, in the commentary, is changed into:

"Poi che hai pietà del nostro amor perverso."

In truth, we think that in similar cases of different readings, easy as it is to find good reasons in favour of a new and rational reading, it is equally easy to find them in favour of the old one; and the doubt between the two remains impossible to overcome.

UGO BALZANI.

NEW NOVELS.

Dolly Lorraine. By Susan Morley. In 2 vols. (White.)

Seventy times Seven. By Adeline Sergeant. In 3 vols. (Hamilton, Adams, & Co.)

Love's a Tyrant. By Annie Thomas (Mrs. Pender Cudlip). In 3 vols. (Sonnenschein.)

A More Excellent Way. In Two Books. By Constance Howell. (Sonnenschein.)

Sheikh Hassan, the Spiritualist: a View of the Supernatural. By S. A. Hillam. (W. H. Allen.)

Chris. By W. E. Norris. In 2 vols. (Macmillan.)

Ruthven of Ruthven. By E. Everett-Green. (Frederick Warne.)

THERE are few nobler figures on the world's stage than that of a good man silently enduring undeserved obloquy for honour's sake; and that is what we are called upon to contemplate in the person of Mrs. Morley's hero, Humphrey Armstrong. He is really a fine, manly fellow, who enlists our sympathy as much as he commands our respect; and even those few—if any such there be—who may feel disposed to sneer at his chivalrous action in shielding Cecilia Ponsonby at the cost of his own good name, must admit that such a man would have been the best to select for friend or lover, and that Miss Lorraine was heartily to be congratulated on her choice. It must be confessed that, apart from the underhand way in which she came by her information, Cecilia was hardly so culpable as she is represented to have been, in making use of a true story as the groundwork of her novel. The thing is done every day. Such an action would, of course, have been unpardonable in Humphrey, because he would

have been revealing office secrets; but the mere employment of the materials on the part of the girl was not so very grievous an offence, if only she had come by her facts honestly. Is it likely, by the by, that any business men would discuss matters of grave professional import in a room where they evidently knew that they were liable to be overheard? However, Miss Ponsonby elected to conceal her identity for fear of her father's wrath; and the worthy banker, who seems to have had a talent for jumping at conclusions, pitched upon his promising clerk as the author, the consequence being that Mr. Armstrong had a remarkably unpleasant time of it, and nearly lost his partnership. As has been hinted, he was morally convinced of the true state of the case, but refused to take any steps towards clearing his own good name out of consideration for that of Cecilia. Fortunately for him, and for the cause of poetic justice, Dolly Lorraine, between whom and himself a secret attachment existed, was by no means content that her lover should sit down with infamy and set herself to ferret out the truth, which she did in a singularly ingenious manner. But we shall not forestal the reader's pleasure by revealing the nature of her stratagem. Dolly was the granddaughter of an impoverished peer, at whose death she would be actually homeless; under which circumstances one fails to see why Humphrey—an acknowledged gentleman, in spite of the mystery about his family—need have hesitated in offering her even the modest position which he could afford to give her. Of course, all comes right at last, though in a rather conventional way. The mystery is cleared up, the question of ways and means is satisfactorily settled, and the lovers are dismissed to rank and affluence.

We have not read lately a more enjoyable novel of incident than *Seventy times Seven*. It is such a treat when an author has the wit to construct an effective plot and to work it out simply, without worrying the reader with immaterial side-issues and jejune reflections; and that is what Mrs. Sergeant has done as touching the life history of Magdalen Lingard and Max Brendon, around whose figures the main action centres. The heroine is a fine and striking figure, from the opening scene of her interrupted wedding, through all her chequered existence, down to the time when happiness at last falls to her lot. The opening referred to is telling in every way, when Louisa Mackworth confronts the bridegroom with his deserted children, and prepares us for some strong situations as the story progresses. Nor is expectation disappointed. Nothing could be better of its kind than the scene in which the dying girl reconciles Cecil and Lenore; excellent, too, is Max's encounter with Philip Esher at the Priory; so is the latter's interview with his mad wife, and his tragical end. We must remark that, although Capt. Esher was no doubt a villain of the deepest dye, our sympathies are entirely on his side in the matter of the Brendon law suit. Chemical works are, no doubt, useful things in their way, however objectionable to sight and smell; but no rational being could expect a man tamely to submit to having all the timber in his park killed by the noxious fumes—and not even in the interests of science, but merely

of money-grubbing! Another good episode is Ruby's discovery of Jim Lloyd as a blind basket-maker at Bournemouth. It is not stated how he became blind, any more than how people knew that Esher was drowned, since his body is stated to have been carried out to sea and never recovered; but these are trifles in so really excellent a story. We are not sure that we care greatly for Max. Doubtless he was a most worthy man, but it strikes us that he would have been rather dull company for a lifetime. It is possible, however, that Magdalen, with all her virtues, would not have proved exciting, so perhaps they were happily mated. The sketch of the Brendon household is good, and altogether the novel is one which we can heartily recommend.

There can be no doubt that Mrs. Pender Cudlip holds liberal views as to social position, unless we are to understand that all the nuptial arrangements at the end of the book are to be taken as illustrating the title. It is not so much that Marcus Gwynn, with a touch of "the pride that apes humility," described himself as a linendraper—because he was of gentle blood by the mother's side, and had never had anything to do with the active part of the business; but Charlie Salter's marriage is more than unlikely—for one thing, his mother would have been certain to disapprove entirely of the bride whom he selected, and who must indeed have been totally unfitted for a farmer's wife. Again, we feel that Constance Brymer was far too ready to accept the supposed fact of her lover's guilt on the mere unsupported testimony of Conway—a man whom she both despised and distrusted. We think that so energetic a young lady would have raised the question: how came the calumniator in her boudoir at dead of night any more than his victim; for his excuse would not have held water for a single moment with so clever a woman, all her mental energies stimulated by the power of love. Probably the incident was suggested by Wilkie Collins's *Moonstone*; but the cases are not parallel, because Rachel Verinder saw Franklin Blake steal the diamond, and could not judge otherwise than she did in her ignorance of the facts of the case. That on such slight evidence Constance could consent to a marriage with the man who was her special abhorrence is past belief. But Miss Brymer seems to have been rather dull of understanding, else how could she mistake the drift of her husband's half-confession during the storm off the Isle of May? We seem to have been finding fault all through, but it is not so. If we censure what seem to us blemishes in Mrs. Pender Cudlip's story, it is only on the ancient principle that the noblest animals were chosen for sacrifice. We might have contemptuously spared a lesser writer, but must admonish the author of *Eyre of Blendon*. And, indeed, the book is not one to lay down until you have finished it. The story is interesting and sympathetic, the plot well worked out, and all the characters living, breathing human beings. Marcus Gwynn, in spite of the plebeian strain, is as fine a gentleman as any in modern fiction; Constance is a noble creature; the impecunious Hawke family are described with plenty of humour, and no exaggeration; while last, but hardly least, Conway and Laura Payne, the villains

of the piece, have escaped the danger of being melodramatic. We have enjoyed the book greatly, but wish the author would remember that to say anybody "gentled considerably" when she means "grew much more gentle" may be Yankee, but is certainly not English.

When we state that the "more excellent way" advocated by the lady who has not been ashamed to affix her name to her very dreary and uninteresting story, is to turn Atheist, Socialist, and to uphold, practically, the South Audley-street riots, it may be thought that there can be nothing more to be said about this deplorable production. But there is something more to be said, and it has to be said in the interests of amiable enthusiasts who may be led away by what they and Miss Howell imagine to be argument; whereas, as a matter of fact, there is not a tittle of argument throughout the book. It is one vast *petitio principii*. The author says that Socialism or Atheism, as the case may be, does or will do this, that, and the other; but she never attempts to prove her assertions—which was, perhaps, wise. Were the book not so dull, we might speak more strongly; but a writer must be read in order to have any influence. As a sample of the wild statements which form the staple of the matter we may quote one passage *à propos* of the unhappy hero, Otho Hathaway, and his mother's death: "He had sorrowed, not as a Christian, but as an Atheist; and thus this great grief of his life was simplified, and its cure was healthy."

We must confess to being disappointed in *Sheyk Hassan*, because, after a good deal of laborious preparation, the author tells us nothing of any moment. His experiences in the desert with devils, snakes, and other "fearful wild fowl" really prove nothing. We have his word for it that they are true, and this must of course be accepted; but, granting the fact, in what possible way is the cause of supernaturalism advanced by it, always supposing it to need advancement? Here we are told that Mr. Hillam, then residing near Damascus, tried by all means to obtain an insight into the mysterious *Rohanes* power; but we cannot find that he ever gained it, and had he done so it would seem that he could not have communicated his knowledge to anybody else, so where on earth is the good of it all? We think that the author is throwing himself away, and might write a really good story, for the tragic episode of Hassan and Rasheedeh is excellent, and he has considerable descriptive power. But he would do well to amend his English, which is often inelegant.

It is an undeniable fact that Miss Christina Compton—usually known as Chris—was decidedly unconventional. It is equally undeniable that she was decidedly charming. We are first introduced to her in the slightly undignified attitude of sitting on the garden wall of her father's villa at Cannes, interviewing the passers by in a scene replete with quiet humour. To her enter, among others, a certain handsome young *roturier*, Valentine Richardson by name, to whom her father has a strong objection, but who is destined to exercise considerable influence over her future life. As a matter of fact the young man has nothing but his good looks,

and his superficial veneer of society manners, to recommend him. He is vulgar, penniless, and a gambler; and one wonders how even so unsophisticated a girl as Chris can have been taken in by such a fellow, or ignored his constant offences against *les convenances*. As regards the carnival episode, Lady Barnstaple would, of course, in real life quickly have caused him to leave her room. However, Mr. Compton dies suddenly; and while the girl's heart is sore for sympathy, Richardson entraps her into a sort of provisional engagement on the eve of her departure for London. There she is to board with her maternal aunt, in the neighbourhood of Primrose Hill—which, by the by, is hardly the howling wilderness that Mr. Norris makes out. But Aunt Rebecca proves to be a miserly old hag, who makes the poor girl's life so miserable that affairs culminate in her running away with the intention of finding her way to some old French friends, the Lavergues, at Cannes. Here revelation must cease, for the story is far too good to spoil by anticipation of the interest. The book contains almost a superfluity of well-drawn characters, and one or two striking scenes. The heroine herself, Lady Barnstaple, Ellacombe, Gerald, and even Valentine, interest us; and it is really thrilling when Chris encounters the burglar with her Spanish knife. On the whole, the story, though not one of Mr. Norris's best, is very far from being unworthy of his reputation.

Ruthven of Ruthven—as we understand we are to call it—is a rather slight but clever story, to which might have been appended the motto of Chaucer's Prioress, viz.: *Amor vincit omnia*. An old county family are dispossessed of their property by the scion of an elder branch who hails from America. Naturally they are not delighted; and Daphne, the sister, is specially bitter against the man whom they designate as a "Yankee upstart," whereas he was nothing of the sort. Need we say that all rights itself in the end? There is some good, and even powerful work, in this little volume—witness the scene of Jim Trent and Rafe (why is his name spelt phonetically?) and Ruthven's encounter with the old maniac. The novelette is well worth reading.

B. MONTGOMERIE RANKING.

SOME CLASSICAL BOOKS.

The History of the Achaean League, as contained in the Remains of Polybius. Edited, with Introduction and Notes, by W. W. Capes. (Macmillan.) "A conspiracy of Messrs. Capes and Mahaffy against the character of poor old Aratus" will be the comment of readers who come fresh from Mr. Mahaffy's recent writings to Mr. Capes's extracts from Polybius. It is impossible to deny that Aratus's conduct when exposed in the merciless commentary of Mr. Capes looks extremely bad. Not only did he undo his life's work, and "set the foot of a Macedonian master on his neck"; but, as we trace him through one intrigue after another, we find it hard to say whether his objects are meaner or his methods more unscrupulous. His shirking of responsibility when he "transferred to others the odium of the first overtures to Antigonus," and got Timoxenos elected general for the year instead of himself, was, as Mr. Capes says, characteristic of him. He could more boldly face the gardener's dogs at Sikyon than an angry assembly or a triumphant

rival. He outlived the best days of the league which owed so much to him, and he had himself to thank for the worse days. It was a happy thought to select from the fragments of Polybius the passages which deal with a topic interesting in itself, and possessing a unity of its own. Mr. Capes's wide knowledge of history and scholarship mark him out as the very man to undertake the task of popularising and explaining an author not very familiar in England to junior readers; and here and there we come in his commentary on little picturesque touches which show the traveller in Greece. But we doubt whether even his combination of advantages will make it possible for Polybius to become a schoolbook. Greek is generally read at schools now with a view to making Atticists of the boys, and a course of Polybius would be far from leading to such a result. From the schoolmaster's point of view, the Greek language is spoiled under the pen of Polybius. Yet it is wonderfully revived or rejuvenated into a tongue, if ugly, yet fresh and living. It reminds one of the newspapers of modern Athens, but it is full of technical terms and new compounds which betray the observer, the statesman, and the precise thinker. An historical writer of this calibre requires a historical commentary; but Mr. Capes's historical and geographical notes, valuable as they are, perhaps rather outweigh the notes on the language. The notes ii. 44, v. 52, iv. 30, have somehow fallen into disorder. Reference would be made easier if the book were prefaced with a list of the selections. In xxii. 10, Mr. Capes will find that it was Eumenes, not Ptolemy, who offered pay for the Achaean Senate: the offer of Ptolemy (xxiv. 6) was different.

Society in Rome under the Caesars. By W. R. Inge. (Murray.) A book in which the somewhat bulky German *Darstellungen* of Friedländer should be popularised for English readers ought to prove widely acceptable. It might be to this generation of schoolboys what Becker's *Gallus* was to their predecessors. It would serve to put heart and life into their reading, to connect their fragments of information, and make them realise that the Romans were a living people. Something of the kind must be studied to supply the local colouring for the Latin authors. It should not be too long; and a well-contrived summary of Friedländer would be more attractive, and, therefore, more useful, than a dictionary of antiquities, or even a large work such as that of Guhl and Köner. Unfortunately Mr. Inge, though he has turned the *Darstellungen* to good account, seems to have written and printed his essay in too great a hurry. There are more misprints than there should be, and many other slips. P. 14 confuses an *augur* with a *haruspex* in quoting Cato's jest, although Cicero, our authority for the story, tells it expressly of *haruspices* (*De Div.* 2.24.). The child whom Quintilian mentions as punished for cruelty to birds was punished at Athens, not at Rome; and his fate throws no light on the character of the Roman people. Horace was not a Roman knight, as p. 139 implies. Trimalchio in Petronius (c. 71) is not directing that no philosopher is to approach him in his last illness, but is boasting that he never attended any philosopher's lectures. If Mr. Inge will work over his essay, correct the oversights, and let his work grow naturally in successive editions, we shall be able to recommend it as an excellent prize or volume for the school library.

Roman Literature in Relation to Roman Art. By R. Burn. (Macmillan.) This is a curious book for the author of *Rome and the Campagna* to have published. On the one hand, its suggestions about the history of art and literature are sound and valuable.

"To trace some of the erroneous tendencies of

Roman literary and glyptic art, and to show how they had their origin in the national character and circumstances of the Romans, is the endeavour of these essays."

National characteristics, imperial sway, exorbitant wealth, and luxurious refinement set up in Roman or Graeco-Roman art a series of changes for the worse, which ran closely parallel in the various lines of literature, sculpture, and architecture.

"In Ovid's adherence to strict rule, and in the vagueness of Statius we see the incipient stages of imperial influence, which finally ruined Latin poetry; and in the sculpture of their busts, and in the arch of Severus, we see the same influence degrading sculpture."

A taste for finish and detailed symmetry outweighed grandeur and large idealism. Beauty of ideal motive was neglected in sculpture; excessive adherence to rule crippled power of expression in poetry; and in architecture, though new structural forms were discovered, the genius to imagine and the power to adapt new ornamental additions in harmony to them was wanting. The useless half-columns and capitals of the Colosseum, and the composite capital, which (as Hope said) "gave evidence of poverty to invent and ignorance to combine," sufficiently show the level of Roman taste in ornamental architecture. But the execution of Mr. Burn's book is not equal to the excellence of its design. On pages 7, 58, 97, 198, 245, 288, 300, the printing or the punctuation of Latin or Greek quotations is remarkable. At p. 309, verses of Martial are printed as prose. Lampridius is converted into one Lampréd, apparently a Frenchman; and there are some translations which really make the reader feel quite uncomfortable. Is "gently proceed in hope" (p. 21) meant for a translation of the "Leniter adrepe in spem" of Horace? A word now about the numerous illustrations. They are from photographs, and they are very good. We looked long at the stumpy picture of Claudius's statue, unwilling to believe it could be fair to a man who, Suetonius tells us, was *prolixo corpore*; but, after comparing it with an actual photograph, we came to the conclusion that it must be the statue which is in fault. It would be well for the publishers to add a list of the places where the smaller works of art are to be seen, and, perhaps, even of their approximate dates. One hardly knows, without some such help, what to think of the undersized and barbarous-looking figures in the "Scene in Forum." The whole book requires an index.

Lucian's Dialogues. Translated with Notes and Preliminary Memoir, by H. Williams. Bohn's Classical Library. (Bell.) Many years have passed since the last English translation of Lucian came out—that of Tooke (1820). It was not very faithful; and we welcome the appearance of an instalment of a new version, which, if not so elegant as the brilliant imitation of Lucian in *Letters to Dead Authors*, seems very tolerably correct. It is too much to say that *Lucian's Dialogues* were written when "that consummate skill in the management of the marvellous Attic dialect had been attained which rivals the style of the best masters," for unmisplaced and oddly used prepositions are nearly as common in the Dialogues as elsewhere in Lucian. It is sometimes a little hard to bring Mr. Williams to book, and see exactly how he construes a passage, owing to a certain looseness of his style. For instance, in the *Dial. Mort.* 12. 6, Alexander the Great is made to say that Italy and the West seemed to him "not worth fighting for, being already cowed and acknowledging a master." What master? Probably Lucian is referring to the story of an embassy from Rome to Alexander, and if so, we might translate "acknowledging me as

a master." Perhaps too, Mr. Williams has not fully grasped the force of the preposition in *ἐν τῇ ἐποικίᾳ τοῦ βασιλέως* (*Dial. Mort.* 7.1), when he renders "depart this life for my special benefit." His version is obscure, but the real meaning is no doubt "making me his heir." But, looking at the translation as a whole, we shall be glad to hear that Mr. Williams is at work on a further instalment of the wit of a Greek (or Greekling) whose wit will bear translation.

Chronological Tables: a Synchronistic Arrangement of the Events of Ancient History. By A. C. Jennings. (Macmillan.) Why will the compilers of tables of this kind obstinately bring ancient history to an end with the birth of Christ? It may be difficult to say when it did end. It may even be maintained that no line of division at all should be drawn between ancient and modern history; but it is certain that the birth of Christ does not synchronise with any event in profane history capable of marking a line of division. Nevertheless, so far as Mr. Jennings has seen fit to carry his tables, he has performed his task carefully and lucidly. It is a good arrangement, which enables one to see at a glance what events in Palestine or the Eastern monarchies were contemporary with events in Greece or Italy. The attempt at compression disfigures the pages with some awkward abbreviations. "T S Gracchus jun tribune," has a barbarous look. Is it true too that Opimius was "made dictator" in 121?

Handbuch der Griechischen Chronologie. Von A. Schmidt. Nach des Verfassers Tode herausgegeben von F. Rühl. (Jena, Fischer.) These valuable studies, which the author originally undertook for the third volume of his well-known *Perikleische Zeitalter*, grew on his hands, compelling him to look back to the earlier history and forward to the later history, even to the Julian reforms and their effects on the Attic calendar. He was thus led on to embrace the whole subject of Greek chronology in an essay whose value to scholars and historians will be enormous. Its first-fruits may be seen in the long list of passages from Greek authors corrected or explained. A work of this kind, however, which goes down to the very foundations of Greek history, will produce its full results slowly, but for a long time. Ideler's handbook has done good service; but its day is past, and the time was come for a new survey and organisation of the facts. In 1881, A. Schmidt published separately a part of his researches, the *Chronologische Fragmente*, and some other essays later; but his death in April, 1887, left the work unfinished. Prof. Rühl has treated with becoming piety the literary remains of his friend, and given Schmidt's papers to the world substantially as he found them—incomplete, of course, but not incoherent or fragmentary. Perhaps the most interesting section is that in which Prof. Schmidt examines Greek chronology before Solon. We have here the interest imparted by contact with religious facts; for, whereas later changes of religious periods or other calendar-arrangements were more and more inspired by motives which we may call secular, the earlier were prompted by the rise and fall of special cults. "Die Entwicklungen der Zeitrechnung, des Kultus und der Kultur gingen auf altheillem Boden Hand in Hand." Hence the close connexion between such legends as those of Niobe, Endymion, or the Danaids with the regulation of the months and years. It is not without a meaning that the Attic tale of Theseus sent the tribute to Krete every eight years. This is an early trace of the eight-year period of the Apollo-worship. And here comes out one of the difficulties of the inquiry: it is so hard to find any system carried out in its integrity unmixed. Even Homer's calendar is

more or less mixed. Its really considerable development proves that it is not primitive; and, whereas its general plan provides for a lunar year, many signs show through of a knowledge of a four-year period (*tetractis* or *penteteris*).

H. Kiepert: *Manuel de Géographie Ancienne*. Traduit par E. Ernault. (Paris: Vieweg.) "Quae regio in terris nostri non plena laboris" might be taken as the motto for Kiepert's geographical works, of one of which (the *Leitfaden der alten Geographie*) M. Ernault has published a French translation. The *Manuel* travels over the world known to the Greeks and Romans, dealing in succession with the soil and physical features of each country, the origin of its name or names, its population and language, its history and political arrangements. The accounts are necessarily very brief, but a great quantity of matter is compressed into them, and the *Manuel* will be found an excellent book of reference. It may be said that it requires a good deal of historical knowledge to understand it thoroughly; but, at the same time, the use of it will impart a good deal of historical knowledge. It is curious to notice, in glancing over the fortunes of each part of the world, how much more thorough have been the conquests, how much more sweeping and effective the immigrations, since Roman civilisation opened up the land by roads. Little is said of the influence of physical geography upon history, and the topography of Athens is meagrely dealt with. But that of Rome is full enough, and the account of Gaul has (very properly for French readers) been enlarged and remodelled by M. Aug. Longnon, who takes as the basis of his account, not the *Leitfaden*, but the fuller corresponding chapter in Kiepert's *Lehrbuch der alten Geographie*. The other sections, too, of the *Manuel* can be strongly recommended as compressed but valuable surveys of the ancient world.

Die Römische Bürgerschaft in ihrem Verhältnis zum Heere. Von Th. Steinwender; Programm des Königlichen Gymnasiums zu Danzig. (Danzig: A. Müller.) Herr Steinwender, who has decidedly a head for figures, works hard to show that the regular levy of troops at Rome, until about the middle of the second century B.C., and, therefore, probably till Marius's organisation, was ten per cent. of the adult male citizens. This percentage was of course increased on necessity, and it falls into line with the gods receiving one tenth of booty, and with the punishment of a military force by decimation. But the reading of many theories of a like sort has taught us that each in turn looks plausible and flourishes, but "the third day comes a frost—a killing frost," a new *Programm*, and the old one is cut down to the ground.

NOTES AND NEWS.

It has been proposed to organise a Pope festival at Twickenham to celebrate the two hundredth anniversary of the poet's birth. A leading feature of the celebration will probably be an exhibition of pictures and engravings of Old Twickenham and of Pope and his neighbours, as well as of Popean editions and curiosities.

SIR RICHARD BURTON writes to us as follows:

"My friend M. Hermann Zotenberg authorises me to state, in reference to my last note (ACADEMY, February 4, 1888), that not only will he allow any competent English Orientalist to translate the *Histoire d'Alid al-Din*, including the valuable notes on the origin of the Gallandian fables, but he is also prepared to supply 'un chapitre sur le développement et l'histoire du texte en préparant pour base le manuscrit de Galland, qui paraît

représenter la plus ancienne forme du teezâr-afsârê que nous possédons.'"

It is to be hoped, for the honour of Oriental letters in England, that the public-spirited offer will meet with due appreciation.

MESSRS. MACMILLAN announce a new work by Prof. Henry Sidgwick, entitled *The Elements of Politics*, which will be a companion volume to those in which he has already discussed the principles of ethics and of political economy.

MESSRS. KEGAN PAUL, TRENCH, & Co. will publish immediately the *Letters and Memorials* of Archbishop Trench, edited by the author of the *Life of Charles Lowder*.

ANOTHER forthcoming biography of interest is that of the late General Sir Charles Macgregor, for many years quartermaster-general in India. It has been compiled from his letters and diaries by his widow, and will be published by Messrs. Blackwood. It will be in two volumes, with portraits and several maps illustrating his campaigns and also his military surveys in Central Asia.

MESSRS. T. AND T. CLARK announce a translation of Kant's *Principles of Politics*, with an Introduction by W. Hastie, the translator of Kant's "Philosophy of Law," &c. The work will contain the celebrated essay on Perpetual Peace and the Principle of Federation, and will give a complete view of Kant's political philosophy—a side of his system which has been generally neglected by his German as well as by his English expounders.

A WANT long felt is about to be supplied by the publication of a cheap edition of the *Select Poems of Charles Mackay*, author of *Verses from the Crowd*, *A Man's Heart*, *Egeria*, and of the popular songs, "There's a good time coming," "Cheer boys, cheer," and others well known to the last generation—many of which have become household words, both at home and in the Greater Britain beyond the sea. The volume will also contain a critical essay by the late George Combe.

MR. C. H. FIRTH, of Balliol College, Oxford, late professor of history at the Firth College, Sheffield, has nearly ready for issue an edition of Dr. Johnson's *Life of Milton*. The work will be published this month by the Clarendon Press.

MR. ALEXANDER GARDNER, of Paisley, has acquired the right to publish an English translation of the works of the Italian novelist, Salvatore Farina. The first of these, *Signor I*, translated by the Baroness Langenau, will appear immediately.

MR. WYKE BAYLISS has a new volume in the press. It is entitled *The Enchanted Island, and other Studies in Art*, and will be published by Messrs. W. H. Allen & Co.

MISS VEITCH, author of "James Hepburn" and "Angus Graeme," has in the press a new novel, entitled *The Dean's Daughter*. It will be published by Mr. Alexander Gardner.

MR. PERCY RUSSELL, whose New Guinea romance, "The Treasure Tree," recently appeared in the *Hull News*, has just completed a story, entitled "A Sister's Crime," which will shortly appear in the same journal.

THE *Illustrated Naval and Military Magazine* for June will contain an article on the Sikkim Expedition, with illustrations by Capt. H. C. Willy, Derbyshire Regiment, one of the officers engaged with the force.

A NEW serial story, entitled "The Youngest Miss Dallas," by John Strange Winter, will be commenced in No. 246 of *Cassell's Saturday Journal*, to be published on June 13.

MESSRS. WHITTAKER & Co. will publish next week a second edition of Mr. Leland's *Practical Education*. A German translation of this work, by C. Werner, Inspector of Government Schools in Austria, will shortly appear at Vienna.

A SECOND and revised edition of Mr. Phillimore's *How to Write the History of a Family* is announced by Mr. Elliot Stock for immediate publication.

MR. J. B. CROZIER'S *Civilisation and Progress*, which was reviewed in the ACADEMY on its publication, has been issued by Messrs. Longmans in a second and cheaper edition.

A BRIEF *Handbook to Rugby and its Schools*, giving full details as to its special educational advantages, has just been published by Mr. George E. Over of that town.

MR. LAURENCE KEHOE, President of the Catholic Publication Society of New York, has arrived in London to make arrangements for the coming season, and will visit the principal publishers in France and Germany before returning to America.

THE annual meeting of the Victoria Institute will be held on Monday next, June 4, at 8 p.m., in the house of the Society of Arts, when Sir Monier Monier Williams, Boden professor of Sanskrit at Oxford, will deliver an address upon "Mystical Buddhism in connexion with the Yoga System of Philosophy."

PROF. C. E. TURNER, of St. Petersburg, will this day (Saturday, June 2) begin a course of three lectures at the Royal Institution on "Count Tolstoi as Novelist and Thinker." Prof. Dewar will give a discourse on "Phosphorescence and Ozone" at the last Friday evening meeting of the season on June 8.

ON Tuesday next, May 5, Messrs. Christie will offer for sale a very large and valuable collection of autograph letters of Dr. Samuel Johnson and his contemporaries, including David Garrick, James Boswell, Edmund Burke, Mrs. Piozzi, Mrs. Siddons, Robert Bloomfield, Mrs. Abingdon, Joseph Barretti, Angelina Catalani, Charles Kemble, Macready, "Kitty" Clive, Charles Dibdin, and Maria Foote. There are no less than thirty-one letters by Dr. Johnson himself, besides numerous portraits, prints, and drawings illustrative of his life. The Piozzi letters comprise the entire correspondence with Sir James Fellowes, published in Hayward's *Life of Mrs. Piozzi*.

ON Friday of next week Messrs. Sotheby begin the sale of the library of the late A. J. B. Beresford-Hope, which will last, altogether, for seven days. As might be expected, the collection is particularly rich in liturgical works, both printed and in MS. There are also many rare books dealing with theology and architecture; a set of the publications of the Roxburghe and the Philobiblon Clubs, &c.

UNIVERSITY JOTTINGS.

AT the Oxford commemoration, to be held on Wednesday, June 20, the honorary degree of D.C.L. will be conferred upon (among others) Dr. James Martineau, Prof. Prestwich, Mr. W. E. H. Lecky, and Signor Ruggiero Bonghi, the well-known Roman man of letters, and, at one time, minister of public instruction.

AT Cambridge, a long list (chiefly of politicians) has been selected for the honorary degree of LL.D., to be conferred on June 9. Among the names, however, are those of Lord Acton and Prof. G. G. Stokes. It is proposed to confer also the honorary degree of D.Sc. upon Prof. Stokes; as well as upon Lord Rayleigh, Sir Frederick Abel (the Rede lec-

turer for the year), Prof. Cayley, and Prof. Adams.

MR. BENSLEY, the Lord Almoner's professor of Arabic at Cambridge, will deliver a public lecture on Tuesday next, June 5, upon "The Beginning of Arabic Studies in England."

MR. F. T. PALGRAVE, professor of poetry at Oxford, delivered a lecture on Thursday of this week upon "Chaucer and his Contemporaries in England and Italy," as part of his course dealing generally with the renaissance movement in English poetry.

CONVOCATION at Oxford has sanctioned a grant of books printed at the Clarendon Press to the value of £50 to the People's Palace in East London; as well as similar grants of smaller value to the Working Men's College, and to ten free public libraries.

THE hon. degree of M.A. has been conferred at Oxford upon Dr. Sydney Hickson, of Cambridge, who has for some time past been acting as deputy professor of anatomy, during the absence through illness of Prof. Moseley; and also upon Prof. Wyndham Dunstan, of the Pharmaceutical Society, who has recently been appointed to lecture on *materia medica*.

MESSRS. MACMILLAN & BOWES, of Cambridge, will issue this week to subscribers, in an edition limited to 120 copies, a *Bibliography of the Works of Sir Isaac Newton*, together with a List of Books illustrating his Life and Works, compiled by Mr. C. J. Gray.

M. TERRIEN DE LACOUPERIE, professor of Indo-Chinese philology at University College, London, will deliver a course of two lectures there on Fridays, June 6 and June 13, at 4 p.m., upon "The Ideology of Languages in connexion with the History of Eastern Asia."

THE last issue of *Bibliographical Contributions*, issued by Harvard University, being number 30, consists of a facsimile of a holograph copy of Shelley's ode "To a Skylark," recently presented to the college library. It comes from a thin quarto volume containing a number of Shelley's poems, mostly in the handwriting of Shelley himself or of his wife, which was bought a few years ago from a lady at Florence who had been of Shelley's acquaintance. Unfortunately, several of the leaves have been, at some time, cut out; but among the other poems in Shelley's handwriting are "The Sensitive Plant" and "The Indian Serenade." This version of the ode "To a Skylark" shows some variations from the usual printed copies, e.g., in the last line of the second stanza, which reads:

"Like an unbodied joy whose race is just begun."

OBITUARY.

WE regret to record the death of Mr. John Snodgrass, who won for himself a high reputation as the most successful translator into English of Heine's prose. His *Heine's Wit, Wisdom, and Pathos*, first published by Messrs. Trübner in 1879, appeared in a new edition, considerably revised, a few months ago. His only other book that we know of was *Heine's Religion and Philosophy in Germany* (Trübner, 1882), for the translation of which he had carefully compared the French and German versions of the original. He contributed to the ACADEMY of September 6, 1884, a translation of an interesting letter from Heine to Wilhelm Müller, the poet of *The Songs of Greece*, and the father of our own Oxford professor. Mr. Snodgrass died at Paisley, where he was engaged in mercantile pursuits. He was only 38 years of age.

ORIGINAL VERSE.

Κίπρις ἢ Ἰμερος.

WHAT are these shadows from the sky
That move about us as we lie
Here by the brimming sluice that leads
Sweet water through the watermeads?

'Tis but the image of some bird—
Another, and again a third—
That sails across the quiet blue
Enjoying life as we may do.

Cloudless the heaven is near and far,
And lucid as the waters are;
Sunshine is o'er us and around,
Upon the trees, upon the ground;
And sunny bubbles dance and quiver
Along the sluice, along the river;
And rainbowlike the sunlit spray
Rises and floats and drifts away
Above the rolling waterwheel.
Ah, who in such a time could feel
Less bright, less pure, less calm and still
Than you fair pool beyond the mill,
Where never weed nor flake of foam
Hath leave to make itself a home
Or even seek a resting-place?

Yea truly—on the placid face
Of that clear pool a summer sky
Reflects its own benignity:
But in the pool's dark depths (you know)
In gloomy hollows far below
The crumbling edges of the dyke
Dwells that inexorable pike,
The terror of our upland stream;
Whom roach and barbel, dace and bream,
Abide not, but forsake in fear
A spot to us and them so dear.

We too, in spite of outward ease,
Have our own secret enemies
Who from within can drive away
All timid thoughts that fain would stay
And occupy with milder art
The stillness of a vacant heart.
We too have shadows of the brain
Flung by some passing joy or pain
That is but near to nothingness,
And yet hath substance form and stress
Enough to cast a varying shade
On whatsoever may be laid
Beneath it as the shadow moves.

'Tis Aphrodite with her doves:
'Tis Aphrodite in the air—
'Tis Aphrodite everywhere.

M.

MAGAZINES AND REVIEWS.

THE *Expositor*, in its May and June numbers, is chiefly remarkable for two articles by Dr. C. H. H. Wright on the pre-Christian Jewish interpretation of Isa. lii., liii. The first article is, perhaps, the more valuable; the second is somewhat marred by a strong homiletical element. We could have wished a more definite statement of Dr. G. H. Dalman's conclusions in his *Der leidende und der sterbende Messias der Synagoge*, as these are likely to have a material effect on the Christian-Jewish controversy, the author being a singularly open-minded orthodox Christian scholar. The few lines on the double Messiah in p. 402 seem insufficient. Dr. Wright might well have borrowed a few more "suggestions" from a work which he so highly commends. On pp. 411, 418 the traditional Christian interpretation of Isa. liii. 9 is maintained, but not very confidently. Among the other articles we may mention that of Prof. Stokes on the latest discoveries among the Fayûm MSS. (it seems from p. 457 that the writer's Prayer-Book differs from that in common use). The chief discovery mentioned is that of a small but important fragment of a third-century liturgy.

THE interest of the *Boletín* of the Real Academia de la Historia for April is chiefly geographical and bibliographical. Fernandez Duro describes three sets of early maps lately discovered—that of Angelino Duceri of

Morea, 1339; the nautical maps of Jacobo Vero of Messina in the sixteenth century; and the maps of the world of Diego Ribero of Seville, about 1529. F. Codera reports on the Arabic coins presented to the Academy by C. Pujol, discovered among the old coins recently called in by the Spanish Mint. Francisco Danvila has a lively sketch of the history of the *chapines* or sandals, the Latin *fulmenta*, which continued in Spain down to the last century. The clause of the will of the late Marquis de San Roman, bequeathing his library of 8000 volumes and 400 autographs to the academy, is here printed. The chief treasure among the books is "Ptolemaeus Claudius Alexandrinus Philosophus, Cosmographia," 1478 folio, with the autograph of Columbus. Among the autographs are the only existing letter of Cervantes, and the memorial of Columbus to the Catholic kings, the latter part of which is written with his own hand.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BAUDRILLART, H. Les populations agricoles de la France. Paris: Guillaumin. 10 fr.
BROKER, H. Deutsche Maler. Leipzig: Reissner. 10 M.
BRETHA, A. de. François-Joseph Ier et son Règne, 1848-1883. Paris: Westhauser. 3 fr. 50 c.
COQUILLHAT, Cam. Sur le Haut-Congo. Paris: Lebelgue. 7 fr. 50 c.
FERNANDEZ, Ramon. La France actuelle. Paris: Delagrave. 12 fr.
GUILLAUME, Eugène. Etudes d'art antique et moderne. Paris: Didier. 3 fr. 50 c.
JAEGER, H. Henrik Ibsen. 1828-1883. Copenhagen: Gyldendal. 5 kr.
MOLINARI, G. de. La morale économique. Paris: Guillaumin. 7 fr. 50 c.
SCHRÖDER, L. Adam Oehlenschläger og den romantiske skole. Copenhagen: Schönborg. 2 kr. 25 ø.
UZANNE, O. Les zigzags d'un curieux. Paris: Quantin. 6 fr.

THEOLOGY.

- MEINHOLD, J. Beiträge zur Erklärung d. Buchs Daniel. 1. Hft. Dan. 2-6. Leipzig: Dörfling. 1 M. 60 Pf.

HISTORY.

- BARTHELEMY, E. de. Histoire des relations de la France et du Danemark sous le ministère du comte de Bernstorff, 1751-1770. Copenhagen: Gyldendal. 6 M.
B. URBEDAU, L. L'histoire et les historiens. Paris: Alcan. 7 fr. 10 c.
FABER, Joseph. Procès de réhabilitation de Jeanne d'Arc, raconté et traduit d'après les textes latins officiels. Paris: Delagrave. 7 fr.
MÉMOIRES et souvenirs du Baron Hyde de Neuville. La Révolution; le consulat; l'empire. Paris: Plon. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DU BOUAGE, B. Analyse et synthèse (Dieu; matière; homme; âme). Paris: Maeson. 15 fr.
DREYFUS, F. O. L'évolution des mondes et des sociétés. Paris: Alcan. 6 fr.
FAVRE, M. Jules. La Morale de Socrate. Paris: Alcan. 3 fr. 50 c.
GRIMAUD, Ed. Lavoisier, d'après sa correspondance, ses manuscrits, ses papiers de famille et d'autres documents inédits. Paris: Alcan. 15 fr.
PENARD, E. Recherches sur le Ceratium macroceros avec observations sur le Ceratium cornutum. Geneva: Stapelmohr. 3 M. 20 Pf.
PERL, C. du. Die Mystik der alten Griechen. Leipzig: Günther. 3 M.
QUÉLET, L. Flore mycologique de la France et des pays limitrophes. Paris: Doin. 8 fr.
STÄHLIN, L. Kant, Lotze, Albrecht Ritschl. Eine krit. Studie. Leipzig: Dörfling. 4 M.
WILLACH, F. Beiträge zur Entwicklung der Lunge bei Säugethieren. 1 M. 50 Pf. Die Entwicklung der Krystallinase bei Säugethieren. 1 M. Osterwick: Zickfeldt.

PHILOLOGY, ETC.

- KLEINPAUL, R. Sprache ohne Worte. Idee e. allgemeinen Wissenschaft der Sprache. Leipzig: Friedrich. 10 M.
PÖTZL, K. Die Aussprache d. Lateinischen. Leipzig: Friedrich. 3 M.
REINISCH, L. Die Kafa-Sprache in Nordost-Afrika. I. Leipzig: Freytag. 1 M. 50 Pf.

CORRESPONDENCE.

THE ORIGIN OF THE UNIVERSITY OF OXFORD IN 1167.

University College, Durham, May 23, 1888.

The origin of the University of Oxford is one of the most obscure problems of academical history. Until recently it has been quietly and most uncritically assumed that the university in some way grew out of the schools of Oseney or S. Frideswide's. The objections to this view are threefold: (1) There is no trace of the existence of any such schools. Purely conventual schools were, no doubt, attached to these monasteries; but there is not the slightest reason to believe that they were attended by other than monastic students, or that they possessed even a local reputation. (2) It would be contrary to all analogy to suppose that the university grew out of monastic schools. Universities were essentially secular schools. There is not a single instance on record of a university having spontaneously developed out of a monastic school. (3) When the university did come into existence, its schools exhibit not the smallest connexion, either constitutional or local, with S. Frideswide's, or any other conventual church. They are situated in the immediate neighbourhood of S. Mary's, which was a mere parish church, and (from 1214) are placed under the government of a chancellor, who, unlike all other chancellors in Europe (except at Montpellier) was in no way connected with any collegiate or cathedral church (*Mun. Acad.*, ed. Anstey, p. 2 seq.).

In the twelfth century there were no secular schools of higher education in Europe except in connexion with cathedral or (occasionally) large collegiate churches. Hence it becomes clear that the university—or the schools in connexion with which the university arose—cannot have arisen by spontaneous development, but must have been due to some movement *ab extra*. To any one familiar with the *origines* of the early Italian universities the facts above mentioned are, or ought to be, almost as conclusive evidence that the university arose out of a *scholastic migration* as if the fact were recorded by half-a-dozen contemporary chroniclers. In almost every case in which a *studium generale* arose by spontaneous development, its origin (when discoverable) may be traced to the migration of one or more famous masters, or of a body of scholars, from one of the two great archtypal universities, Paris and Bologna, or from schools derived themselves from Paris or Bologna. Thus the schools of Modena arose by the secession of Pillius in or before 1182.* Vicenza arose from the migration of scholars from the same city in 1204.† The origin of Padua is traditionally ascribed to a secession provoked by a quarrel between town and gown at Bologna in 1222.‡ In 1228 the scholars of Padua, having quarrelled as usual with the municipality, entered into a contract for a migration to Vercelli, by which the city was to place 500 houses at the disposal of the university.§ Even in later times, when universities were founded by papal or imperial bull, migrations of this kind, temporary or permanent, were of frequent occurrence. The one Portuguese university was twice transferred from Lisbon to Coimbra, and twice brought back to Lisbon between 1308 and 1380.|| But the most celebrated instance of such a migration was the great exodus of the Germans from

Prague, when 2,000 students are said to have left in one day, the whole number of secessionists being given as 5,000.* Of these, a body of forty masters and some 400 bachelors and students repaired to Leipzig, where a university was established to receive them.† It was upon this extreme mobility that the power of the universities was originally based. A threat of secession in the hands of a poor but famous university often proved as powerful a diplomatic weapon as the sword of kings and the spiritual thunders of popes and prelates.

If the schools of Oxford originated in a migration of this character, it will hardly be disputed that, being at first chiefly Schools of Arts, they must have come from Paris. I had long felt convinced that the origin of the schools of Oxford was to be sought in some such migration, and have elsewhere given expression to that view, which (I am told) has met with little acceptance among the few students who seem to be interested in the problem. I had hardly thought that actual historical evidence of a migration from Paris of this kind would be forthcoming, because it seemed inconceivable that, had it existed, it should hitherto have escaped the notice of the historians of Oxford—even of so thorough and scholarly an investigator as Mr. Maxwell Lyte. In the *Materials for the History of Thomas Becket* (ed. Robertson, 1875-1885) I have, however, discovered the following facts, the bearing of which upon the question will hardly be questioned, even though they are not discoverable by reference to the word "Oxford" in the index.

(1) In 1167, John of Salisbury, in a letter to one Petrus Scriptor, incidentally notices as one of a combination of extraordinary events which had marked the current year, that "mercuriales adeo depressi sunt ut Francia, omnium mitissima et civilissima nationum, alienigenas scholares abegerit" (*Materials* VI., p. 236). The fact is mentioned as fulfilling a prophecy (*ib.* p. 235) that in this year "regum concilia mutabuntur, et in orbe crebescant bella, fervebit terra seditionibus, deprimentur mercuriales, sed in fine anni relevabuntur." Since one of the other fulfilments of prophecy was the retreat of Frederick I. from Rome, the date of the letter is certain. The way in which the event is recorded makes it clear that it must have been one of some magnitude. It cannot be proved that the "alienigenae scholares" comprised the English; but it is certain that by far the largest body of foreign scholars at Paris in 1166 must have been English, even if Henry's continental subjects were not included in the expulsion.

(2) At some period during the exile of Becket, Henry II., among other measures designed to get the clergy within his power, issued the following ordinance:

"(a) Nullus clericus, vel monachus [vel canonicus] vel conversus, vel alicujus conversationis permittatur transire vel redire in Angliam, nisi de transitu suo habeat litteras justitiae, et de reditu suo litteras domini regis. Siquis aliter inventus fuerit agens, capiatur et incarcerationetur (*ib.* VII., p. 148).

"(b) Ut omnes clerici qui redditus habent in Anglia sint summoniti per omnes comitatus, ut infra tres menses veniant in Angliam, sicut redditus suos diligunt, &c." (*ib.* 149.)"

These edicts are referred here and by Gervase of Canterbury (ed. Stubbs, i., p. 215) to 1169. In *Materials*, i., pp. 53, 54, and Hoveden (ed. Stubbs), i., pp. 231, 232, these constitutions are placed under the years 1165 and 1164 re-

spectively; but Bishop Stubbs and Canon Robertson (see notes on Hoveden and *Materials*, *ad loc.*) have given reasons for believing that the real date was 1169. There are slight variations in the different versions of the Ordinances.

No one will dispute that many Paris masters and scholars must have both possessed and loved "redditus" in England. Hence we have established a return of Parisian masters and scholars, circa 1169. Moreover, all communication with Paris was cut off for Parisian scholars passing a vacation in England or for intending freshmen, at a time when every year saw probably some hundreds of English scholars leave the shores of England for the French capital.

(3) If anyone doubts whether such an edict would really have affected scholars, he may turn to a letter of Abp. Thomas himself within the same year, when he complains that the king "vult etiam ut omnes scholares repatriare cogantur aut beneficiis suis priventur" (*ib.* VII. p. 146). The Becket letters are full of allusions to the strictness with which the ports were watched.

(4) John of Salisbury, writing to Magister Radulfus Niger, says:

"Unde et studiis tuis congratulor, quem agnosco ex signis perspicuis in urbe garrula et ventosa (ut pace scholarum dictum sit), 102 tam inutilium argumentorum loca inquirere, quam virtutum" (*ib.* VI., p. 6).

There is no actual evidence that Master Black was resident in England; but that is the natural inference from the contents of this and ep. cccxxvii. It is dated 1166 by Canon Robertson, but it is only certain that it is not earlier than Whit Sunday of that year. For long after 1166 there is no trace of such a university town as is here described anywhere in England but at Oxford.

If the Parisian scholars expelled in 1167 and recalled in 1169 did not go to Oxford, where did they go to? No one who knows anything of the habits of mediaeval scholars can doubt that they would have gone in a body somewhere or other, and established there schools exactly like those which they had left. Had they gone to a cathedral city, the chancellor or Magister Scholarum would have at once claimed jurisdiction over them. At Oxford there was no one special scholastic officer who could claim their obedience. Hence the independence of the Oxford masters till the appointment of the chancellor by the Bishop of Lincoln under legate direction in 1214. This independence was, no doubt, fostered by the vacancy of the see of Lincoln at the time. I may, perhaps, add that Oxford would have been recommended as a place of study for royalist scholars by the fact that it was a royal borough, by its neighbourhood to the royal residences at Woodstock and Beaumont Palace, and by the circumstance that the Archdeacon of Oxford at the time was an intimate friend and partisan (and probably relative) of Foliot, Bishop of London, the most prominent of the royalist and anti-Becketian prelates (see *Materials*, VI., p. 607-8.)

It now remains for me to show that the account thus conjecturally given of the origin of the Oxford schools fits in with the other indications of their date. To do this, I must make it probable (1) that no schools out of which a university could have grown existed in Oxford prior to 1167; (2) that there is evidence for their existence very shortly afterwards.

I. The only evidence that has been produced for their existence prior to 1167, consists of two statements in the Chroniclers:

(a) The assertion of the Oseney chronicler that Robert Pulleyn taught theology in Oxford in 1133 (*Annales Monastici*, ed. Luard, vol. iv., p. 19), which is amplified in the anonymous Chronicle (Bodley MS. 712, f. 275.)

* As these facts are not in dispute, it is unnecessary to refer to the ultimate authorities. They may be found in Denifle, *Die Universitäten des Mittelalters*, i., p. 296.

† *Ibid.*, p. 298.

‡ *Ibid.*, p. 277.

§ *Ibid.*, p. 290.

|| *Ibid.*, p. 525, seq.

* Tonck, *Gesch. d. Prager Univ.*, p. 69; Hofer, *Mag. Joh. Hus. und der Abzug . . . aus Prag* 1409, p. 246.

† Stubel, *Urkundenbuch d. Univ. Leipzig ap. Cod. Dipl. Saxoniae*, Pt. II., vol. xi., p. 1, seq.

(b) The account in *Gervase of Canterbury* of the teaching of the Civil Law by Vacarius, circa 1149 (Gerv. Cant., ed. Stubbs, vol. ii., p. 384).

Of these statements, the latter is demonstrably an error of Gervase, who is admitted to be not one of the most accurate of chroniclers. The teaching of Vacarius is alluded to by Robertus de Monte and by John of Salisbury, but Gervase alone places it at Oxford. John of Salisbury expressly states that Vacarius taught in Archbishop Theobald's household, of which the writer was at the time a member; and he distinctly implies that the teaching went on (no change of place being alluded to) till the lectures were stopped by order of King Stephen. Such is the obvious meaning of the words:

"Tempore regis Stephani a regno jussae sunt leges Romanæ, quas in Britanniam domus venerabilis patris Theobaldi, Britanniarum primatis, asceverat. Ne quis etiam libros retineret, edicto regio prohibitum est, et Vacario nostro indictum silentium" (Polycraticus viii., c. 22, ed. Giles, xxx., p. 357; cf. Bp. Stubbs, *Lectures on Med. and Mod. Hist.*, pp. 130-1, 142 ff.).

This was long since pointed out by Schaarschmidt (*Johannes Saresberiensis*, p. 14. sq.). The statement of the thirteenth century chronicler of Oseney cannot, indeed, be disproved, though he is here unsupported by Wykes; and the fact that he uses the form "Oxonia" shows that he could not have taken his statement unaltered from any contemporary authority. It is quite possible that Pullus did teach for a short time at Oxford; but, if so, he must have taught at Oseney or S. Frideswyde's; and, as we have shown, the one certain fact about the origin of the university is that it did not grow out of any monastic schools. In 1133, monastic schools were still resorted to by secular scholars. One of the most important educational changes of the twelfth century consisted in the supersession of the monasteries by the cathedrals as places of education for the secular clergy. The teaching of Pullus is an isolated incident in the history of Oxford. We get no further trace of schools at Oxford for a full generation. What are the chances against such schools having escaped notice for half-a-century in that age of chronicling and letter-writing?

I cannot help hazarding the conjecture that the statement of the Oseney chronicler arose from some confusion between Oxford and Exeter. It is significant that the anonymous continuator of Bede says that Pullus came to Oxford "de civitate exonia." The frequency of the confusion in MSS. between Exonia and Oxonia is well known.

II. The first undisputed and indisputable allusion to the schools of Oxford is constituted by the celebrated visit of Giraldus Cambrensis, circa 1185, when he read his *Topographia* to a numerous assembly of masters and scholars (*Gir. Camb.*, ed. Brewer, vol. i., p. 23).

This is (so far as I am aware) the earliest hitherto published allusion to schools of the kind out of which a university might have grown. Whatever may be thought of Pulleyn, one master does not make a university, nor have we any evidence that any one attended Pulleyn's lectures from a distance, or (for that matter) that anyone attended them at all. The following references testify to the existence of what would a little later have been called a *studium generale*, some years earlier than the visit of Giraldus:

(1) In the contemporary account of the miracle wrought at S. Frideswyde's shrine after the "translation" of the saint's body in 1180, we read of a cure of a scholar who "morabatur eo tempore apud Oxenefordiam studiorum causa clerici quidam Stephanus nomine, de Eboracensi regione oriundus," &c. (*Acta Sanctorum*, October 29, p. 579). I owe this

reference to the kindness of the Rev. W. D. Macray, of the Bodleian.

(2) Bryan Twyne relies much in proof of his preposterous theories as to the antiquity of the university upon the bonds and other documents of the kind in the possession of the university. Having examined the documents in the archives of the university, I have found only one which really testifies to the existence of schools in Oxford before 1200.

(3) Among the persons cured at the tomb of S. Thomas was Robert, Prior of S. Frideswyde's, Oxford. In giving an account of his previous sufferings he says:

"Testis est mihi populus civitatis nostræ, quem cum in festis diebus, quando loquebar ad eos . . . cum interessent etiam clerici diversorum locorum Angliæ, prætendebam excusationem standi," &c. (*Materials for Thomas Becket*, II., p. 99).

There is no exact indication of date, but the latest note of time in Benedict's "Miracula" is 1177; and, according to Wood (ed. Gutch, vol. i., p. 139), Robert was prior in 1148. It is, perhaps, reasonable to infer that the miracle must have been earlier than 1180; since when miracles were going on at S. Frideswyde's, the prior of the house would hardly have gone to Canterbury to be healed. In all probability, the event belongs to 1170, or a few years afterwards.

This document (Archives Pyx. F. 46) is a transfer of property in the immediate neighbourhood of St. Mary's Church. Among the parties or witnesses appear the names of one *ligator*, no less than three *illuminat-tes*, one *scriptor*, two *parcamenarii*. Tradesmen of this order were the inseparable attendants of a body of scholars, and from the earliest times members of these trades enjoyed more or less of the university privileges. If their existence close to the later school street and university church does not actually prove the existence of the schools it establishes a strong probability of it. As to the date of the document, Mr. Macray, on paleographical grounds, gives about 1180 as the earliest possible date, and is strongly disposed to think that it must be earlier than 1170. The fact that the form "Oxonia" occurs in it is in favour of the later date. Is it conceivable that the form *Oxonia* (instead of the cumbrous *Oxenfordia*) was a classical affectation of the newly imported scholars?

I may add that the deed cannot be much earlier than 1170, since Peter, the son of the Torald, mentioned therein, occurs as Mayor of Oxford in documents ranging between 1231 and 1245, while Torald himself appears to have lived till circa 1225 (see Gough Add. MSS. Madg. Coll. Docs., Tom. v. *passim* in the Bodleian). Many of the other witnesses occur in a document of 1190-1200 (Ib., p. 114). Among them is one Peter the Illuminator, whom it is tempting, if hazardous, to identify with John of Salisbury's correspondent, Peter the Writer.

I have hitherto assumed that Canon Robertson and Bishop Stubbs are right in assigning the ordinance against "transfretation" to the year 1169. In that case the expulsion of the "aliaegenæ scholares" alluded to by John of Salisbury would represent a distinct exodus from that which must have resulted from the ordinances. But the argument of the two learned editors is based on the assumption that all the ordinances grouped together by the chroniclers are of the same date. Is it not exceedingly probable that they were issued at various dates between 1164 and 1169? In that case we shall see in John of Salisbury a rhetorical allusion to the effects of Henry's ordinance, which we shall then confidently assign to the year 1167. This hypothesis will account for the discrepancy between the chroniclers as to the date of the ordinances. The above quoted letter of Becket, in which

there is no note of time other than the allusion to the ordinances, will then be referred to the same year.

We shall thus be able definitely to trace back the origin of Oxford to the ordinance of Henry II. in 1167. It cannot, of course, be established that the expelled scholars settled in Oxford in the same year; but (since there is no trace of any other large *studium* in England) it is highly probable that they settled there in that year or soon afterwards. Even if this view be rejected, the expulsion of the "alien scholars" will be sufficient ground for looking upon the year 1167 as the most probable birth-year of the schools of Oxford.

In conclusion, my acknowledgments are due to Mr. T. Vere Bayne, student of Christ Church and keeper of the archives, for his courtesy in giving me free access to the documents under his charge.

H. RASIDALL.

THOMAS CROMWELL.

Putney: May 29, 1888.

There is a slight mistake in Mr. James Gairdner's letter in the ACADEMY of May 26. It appears I wrote that Jevan-ap-Morgan was Morgan Williams's father. I should have written that William-ap-Jevan was his father; Jevan-ap-Morgan was his grandfather.

Permit me here to give some account of Thomas Cromwell's ancestry, and of an incident in his early life. His father, Walter Cromwell, was a copyholder in Putney, and a yeoman in Wandsworth. He resided beside the Thames, next the church in Putney. Here he carried on business as a beer-brewer, and was also a fuller and shearer of cloth, and a sheep-farmer. In 1452 his father, John Cromwell, came to Putney from Norwell, in Nottinghamshire, where he held on lease the prebend of Palace Hall. This lease devolved to him on the death of his father, William Cromwell, who was the youngest son of Thomas Cromwell, of Carlton-upon-Trent, who was the second son of the seventh Ralph de Cromwell, of Lambley, in Nottinghamshire. The eighth Ralph de Cromwell, who was the elder brother of Thomas Cromwell, married the heiress of Tattershall, in Lincolnshire, where he settled. On December 12, 1461, 1 Edward IV., John Cromwell was compelled, because he was a Lancastrian, to renounce his lease of Palace Hall (see Close Roll of that date). Previously to this his copyhold lands and homestead in Putney had been seized from him by the lord of the manor, Archbishop Bourchier, because he was a Lollard. He was then ordered to take the name of Smyth, his wife's maiden name. In 1472 his son and heir, Walter Cromwell, came of age and claimed, and was admitted to, two-thirds of the land, with the homestead in Putney, seized from his father. In 1474 he married at Putney the daughter of a yeoman named Glossop, of Wirksworth, in Derbyshire. Their first child, Katharine, married, in 1494, Morgan Williams, who then was an ale-brewer and inn-keeper in Putney. Oliver Cromwell, the Lord Protector, was their great-great-grandson. Their second child was Thomas Cromwell, who in 1540 was created Earl of Essex. He married, in 1513, Elizabeth Wykys, third daughter of Henry Wykys, who occupied Walter Cromwell's freehold house and garden beside the Thames, at Point Pleasant, Wandsworth, and who was an officer of the Court of Wards, Westminster. Elizabeth Wykys and Thomas Cromwell, when young, were sweethearts. She, however, suddenly broke away from Thomas Cromwell and married a Thomas Williams, who was Morgan Williams's cousin, and an officer of the King's Yeomen of the Guard at Richmond. This mishap to Thomas Cromwell was the cause of his leaving England, in 1503, for Antwerp. Thence he

went to Italy for six or seven years. He returned to England in 1512, when his father was in trouble. He then found Elizabeth Wykys a widow, and next year they were married. Walter Cromwell's third child, Elizabeth, married William Wellyfed, a sheep-farmer in Wandsworth. He became manager of Thomas Cromwell's business as a wool-merchant in and about Wandsworth. The copyhold and leasehold lands which he held for his sheep-farming I have traced in Battersea, Wandsworth, and Wimbledon.

JOHN PHILLIPS.

"THE HISTORY OF POLITICAL ECONOMY."

Trinity College, Dublin: May 23, 1888.

The review of my *History of Political Economy* in the last number of the ACADEMY, the candour and impartiality of which I gladly acknowledge, may induce some of your readers to occupy themselves with the book. May I request them to correct an error which appears in an addition made in the last revision to the note on p. 122? I there, by a momentary confusion, misdescribed a volume well-known to me as *Letters of Malthus to Ricardo*, instead of—as it ought to have been—*Letters of Ricardo to Malthus*. You will sympathise with my wish not to diffuse a misconception even on a matter of bibliography. JOHN K. INGRAM.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 4, 5 p.m. Royal Institution: General Monthly Meeting.

8 p.m. Victoria Institute: Annual Meeting. "Mystical Buddhism in Connection with the Yoga System of Philosophy," by Sir Monier M. Williams.

TUESDAY, June 5, 3 p.m. Royal Institution: "Conventions and Conventionality in Art," III, by Mr. Sidney Colvin.

8 p.m. Biblical Archaeology: "Les Actes Coptes du Martyre de St. Polycarpe," by Prof. Amélineau; "Some Unpublished Cuneiform Syllabaries with respect to Prayers and Incantations written in Interlinear Form," by Dr. Carl Bezold; "The Khetta-Hatta and their Allies," by the Rev. C. J. Ball.

8.30 p.m. Zoological: "Lepidoptera collected by Major Verbury in Western India in 1883 and 1887," by Mr. W. Warren; "A Collection of Echinoderma made at Tuticorin, Madras," by Prof. F. Jeffrey Bell; "The Sternal Gland of a Species of *Didelphys*," by Mr. F. E. Beddard.

WEDNESDAY, June 6, 4 p.m. University College: "The Ideology of Languages in Relation to the History of Eastern Asia," I, by Prof. Terrien de Lacouperie.

8 p.m. Geological: "The Sudbury Copper Deposit (Canada)," by Mr. J. H. Collins; "Some of the Auriferous Tracts of Mysore, Southern India," by Mr. George Atwood; "The Durham Salt District," by Mr. E. Wilson; "The Occurrence of *Calceophane* in the Carboniferous Limestone of Gloucestershire," by Mr. E. Wethered; "The Movement of Scree-material," II, by Mr. Charles Davison.

8 p.m. Cymrodorion: "Excavations and Discoveries at Strata Florida Abbey," by Mr. Stephen W. Williams.

THURSDAY, June 7, 3 p.m. Royal Institution: "The Growth and Sculpture of the Alps," III, by Prof. T. G. Bonney.

4 p.m. Archaeological Institute: "The Discovery of a supposed Anchorite's Cell at Ongar, Essex," by the Rev. E. S. Dewick; "Norman Masonry and Masons' Marks," by Mr. J. Park Harrison.

8 p.m. Linnean. 8 p.m. Chemical: "The Chemical Action of some Micro-organisms," by Mr. R. Warington; "The Optical and Chemical Properties of Caoutchouc," by Dr. J. H. Gladstone and Mr. W. Hibbert.

8.30 p.m. Antiquaries.

FRIDAY, June 8, 3.30 p.m. British Museum: "The Social Condition of the Babylonians," I, by Mr. G. Bertin.

4.30 p.m. National Association for the Advancement of Art: Inaugural Meeting.

8 p.m. New Shakespeare: "A Few More Words on Greene and Shakspeare," by Prof. C. H. Herford.

9 p.m. Royal Institution: "Phosphorescence and Ozon," by Prof. Dewar.

SATURDAY, June 9, 3 p.m. Royal Institution: "Count Tolstol as Novelist and Thinker," II, by Prof. O. E. Turner.

8 p.m. Physical: "The Analogy between Gases and Substances in Dilute Solution," by Prof. J. H. Van't Hoff, communicated by Prof. W. Ramsay; Exhibition of a Lantern, by Mr. W. Lant Carpenter.

3.45 p.m. Botanic: General Meeting.

SCIENCE.

Elements of Physiological Psychology: a Treatise of the Activities and Nature of the Mind from the Physical and Experimental Point of View. By George T. Ladd, Professor of Philosophy in Yale University. (Longmans.)

THE recent investigations into the physiological concomitants of psychological processes, and more particularly the experimental researches into the correlations of mental and nervous activity, are so extensive and intricate as to demand a special work for their record and critical estimate. It has been claimed by some that these new lines and methods of enquiry into psychical phenomena have done much to transform the older science of psychology, which was based largely on introspection. Since much the largest part of these psycho-physical researches have been carried out in Germany, there has been a special need of a comprehensive and systematic account of them and their results in our own language. And this need has at length been fully and satisfactorily met by Prof. Ladd, of Yale University. That an American should be the first to give English-speaking students this work is as it should be. For American students are much more in the habit of going abroad in order to get a perfect mastery of the latest scientific methods. And, so far, the only important additions made by English-speaking students to the voluminous contributions of the Germans in the domain of psycho-physical research have come from America. And Prof. Ladd, though he confines himself in his treatise to giving an account and an interpretation of the observations and experiments of others, shows throughout that he has long made the subject his own by special painstaking study.

An enquiry into the meaning and value of the more exact modern investigations into the correlations of psychical and physical processes may subserve one of two distinct, though closely related, objects. It may aim at determining, in the first place, whether these researches have radically transformed the method of psychological science, whether they have supplied the student of the science with a new and more efficient means of ascertaining the precise characters and modes of variation of psychical phenomena than was supplied him by the older methods. Or it may aim, in the second place, at gauging the net philosophical result of these investigations, at showing how far the more precise formulation of the correlations of psychical and physical phenomena reached by means of these researches affects the ancient metaphysical problem of the ultimate nature of the soul and its relation to the body. Prof. Ladd includes both these objects in his view. He writes at once as a scientist bent on gaining the fullest and clearest insight into the phenomena of mind, and as a metaphysician deeply concerned with the sublime question of the nature of the spiritual substance. The success of so large and ambitious an undertaking will depend mainly on keeping the two ends so far as possible distinct, on carrying out, first, a strictly scientific examination of the facts reached, and then proceeding to a separate consideration of their metaphysical bearings; and in this the author has been eminently

successful. A careful and critical estimate of positive results is made to lead up to a distinctly speculative enquiry into their ontological significance. No reader can reasonably complain that the problems of empirical and of rational psychology, to use an old distinction of Wolff, are here confused. Scientific problems are discussed in the dry light of science, and without any admixture of the alluring, but somewhat blinding, rays of metaphysical theory. The reader may, no doubt, by reading between the lines, see what particular metaphysical view of the soul the author means to adopt; but this view is only partially suggested as a logical inference from the facts, and not gratuitously introduced as a presupposition of an inquiry into the facts.

Prof. Ladd has written for the serious student, and not for the hasty crammer. His ponderous volume of some seven hundred closely printed pages will, it is safe to say, never become a widely used text-book. For, as if its size were not enough, the writer has seemed to take pains not to supply the crammer with definite and concisely formulated results. His method is to weigh leisurely all the pros and cons of a point, and his special delight is to show how very little our knowledge amounts to after all. To this it must be added that Prof. Ladd's style is not made for the runner. The sentences have something of the intricacy and of the sinuous movement of Lotze's—a writer, indeed, whom in thought and expression Prof. Ladd appears closely to resemble. Yet, if his treatise demands from the reader serious interest in the subject, it will abundantly reward such interest where it is given. We are not too often reminded nowadays, and since Lotze has left us, of the vast lacunae of nescience in our vaunted sciences. Prof. Ladd exposes these big "blind spots" in the field of scientific vision with unsparing hand. It might do some of our physiologists substantial good to read, for example, so able a *résumé*, by one well versed in the facts and well endowed with a critical logic, of the net results of their inquiries into the functions of the several regions of the nervous system. So far from being able to connect particular psychical elements with individual nerve-cells in the brain, the author shows clearly that we are still a good way from knowing what psychical activities are correlated with the several distinguishable masses of the brain. Prof. Ladd discharges the same wholesome Sokratic function of exposing our ignorance when he discusses the much-extolled method of psycho-physics. In spite of the colossal labours of Fechner and his followers, we are still very much in the dark as to the precise relation of the intensity of sensation to the strength of the external stimulus; while as to the physiological conditions of qualitative differences among our sensations, the case is even more hopeless. By such unsparing exposure of ignorance, Prof. Ladd may, perhaps, repel the too ardent seeker after knowledge; yet he will certainly recommend himself to every jealous lover of the truth.

Prof. Ladd's work is divided into three parts, entitled "The Nervous Mechanism," "Correlations of the Nervous Mechanism and the Mind," and "The Nature of the Mind."

The first part gives us a very complete summary of what is known of the elementary constituents of the nervous system, their groupings into distinct structures, and the functions of these conceived as the working of a mechanism, that is to say of a system of minute particles of matter which act upon one another at indefinitely small distances, and which, when any motion is set up in one part of it, propagates such motion according to laws that are given in the very constitution and arrangement of the particles themselves. As an account of the nervous system, together with the end-organs of sensation and movement, this part will supply the English student of psychology with a comprehensive view of the physical substratum of mental activity comparable in its value with that given by Prof. Wundt at the beginning of his *Physiologische Psychologie*. In the second part Prof. Ladd proceeds to bring into view the mental activities which somehow connect themselves with the workings of this mechanism. This is the larger of the three parts. It opens with two chapters on the localisation of cerebral function, which might, one supposes, have better been incorporated into part i. After this we have a methodical examination of the physiological concomitants of the several psychical processes, from sensation up to the action of the higher faculties—memory, &c. Here we have a full exposition of the results of recent psycho-physical research. The chapters headed "The Quality of Sensations," "The Quantity of Sensations," "The Presentations of Sense," and "The Time-Relations of Mental Phenomena" will be particularly welcome to the English student. The least satisfactory portion of this part ii. is the account of the perception of space (presentations of sense). The author seems here to follow Wundt too passively and uncritically in his peculiar theory of a synthesis of different series of sensations. According to Prof. Ladd, every series entering into the formation of the presentation of space must have certain spatial characteristics—viz., qualitative likeness, gradation and reversibility. He finds such essentials in the two series of muscular and tactile sensations which accompany all movements of the limbs and of the eyes, and in the distinct local colourings that differentiate a number of simultaneous sensations of the skin or of the retina. How little such a mere compounding of different graded series of sensations explains the genesis of the space-perception is seen in the author's own words on introducing the theory: "A combination (or synthesis or association) of two or more qualitatively different series of sensations is *ordinarily*—if not *absolutely*—*necessary*, in order that presentations of sense in space-form may be constructed" (p. 386). Surely the writer ought to have decided between the "ordinarily" and the "absolutely" before he commenced to propound his theory. It may be doubted, further, whether Prof. Ladd on his theory accounts for the fact that the most practised vocalist does not place musical sounds in space as he places tactual and visual impressions. And lastly, it may be observed, the author dismisses in much too cavalier a fashion the root idea of the theory of space-perception adopted by the majority of English psychologists from the

time of Berkeley—viz, that our adult vision of space is based on the experiences of touch and movement gained by the limbs. Prof. Ladd is here perhaps just a little too German. If instead of stopping at the space-perception he had gone on to consider the perception of things in space, he would have been compelled to recognise that interweaving and partial blending of visual experiences and experiences of the moving limbs which, according to Berkeley and his followers, are discoverable in the visual cognition of locality. It is, no doubt, true, as Wundt and Prof. Ladd urge, that the eye has at its command a variety of sense-elements, sufficient for an independent construction of a system or order resembling that involved in a true space-presentation; and English psychologists have not, perhaps, done full justice to the eye's capabilities here. But one may allow this, and still contend that such a combination of purely visual data could never yield our perception of space. It seems impossible to conceive of a clear intuition of depth arising from such visual elements as those counted on by the author.

Coming now to the third part, which to many will be the most interesting, we find, on the whole, a careful and impartial investigation into the bearing of the results of modern physiological psychology upon our metaphysical conception of the soul and its relation to the body. Prof. Ladd is a spiritualist in the sense that he claims for the soul a distinct nature and an independent place by the side of "material beings." The researches of the physiologist into the correlations of psychical and physical processes do not, according to him, tend in the least to resolve mental activity into physical. Further, he will not allow to the modern monist that there is such a clearly demonstrated parallelism between the course of mental activity and nervous processes as to supply him with an empirical basis for his identification of mind and matter as two aspects of the same being; and in this connexion he emphasises not merely the circumstance that we do not know that the higher activities of mind have their physical correlative in simultaneous actions of certain parts of the brain, but the fact that cerebral development does not go on precisely *pari passu* with mental. According to our author, the general dependence of psychical development on the building up of its physical basis is through the sensations and their reproduced images. Beyond this, the faculties evolve independently of such physical basis. Here it may well seem that Prof. Ladd exaggerates our ignorance. The probability of the strict concomitance of mental and nervous processes, and of the dependence of every increase of mental power on brain-changes is so firmly established by a cumulative chain of reasoning that it seems futile to attach serious importance to the fact that we cannot yet follow out this correlation in detail at all points. Hence we think the author does injustice to the monist's position. At the same time, there is something refreshing in Prof. Ladd's re-assertion of the old-fashioned dualism of mind and matter, which, while different in their substance and their attributes, act one upon the other. Our author will have as little to do with the weak subterfuge of occasional-

ism as with the high flights of modern Spinozism. He says out boldly that there is no more mystery in a causal connexion between mind and body than between one material thing or atom and another. In both cases alike we have real beings with natures of their own acting upon, and being acted upon by, other beings. Here, as throughout Prof. Ladd's work, we seem to catch the echo of Lotze's voice; and, indeed, it looks as if his metaphysical discussion of mind tended towards such an ontological system as Lotze has left us.

JAMES SULLY.

CORRESPONDENCE.

FINNIC GOAT-NAMES.

Barton-on-Humber: May 15, 1888.

Mr. John Abercromby (ACADEMY, January 21, 1888), criticising a comparative list of goat-names given by me (*ibid.*, January 14, 1888, p. 30), quotes Prof. Ahlqvist's view that the three Finnic goat-words—*vuohi*, *kauris*, and *kuttu*—are all Aryan loan-words. Admitting that there has been "intense intermingling" (Prof. Keane) between Finns and Aryans, I yet venture to think this highly improbable. Ahlqvist, be it remembered, treats some words as loan-words which other scholars, e.g., Budenz and Donner, regard as original. The Eastern Turanians had original goat-names; and, in the abstract, it would be probable that the Western Turanians should have the like. The following are one or two points in the evidence.

(1.) *Vuohi*. Thought by Ahlqvist to be "das weibliche Schaf f. *uuihi*" (printed *uuihi* in Mr. Abercromby's letter) "with *v* prefixed." Some instances of similar differentiation should be given in support. The Finnic *uuihi* it is thought = Lit. *avis*, Lett. *avis*, Lat. *ovis*, &c., the Finns being unable to provide even a sheep-name. Well, this is possible, though *uuihi* is not very like *avis*; but, when we turn to another European Turanian language, Magyar, we find the "Mutterschaf" called *juh*, which is an admirable variant of *uuihi*. True, Ahlqvist is ready for us, and states that *juh*, too, is an Aryan loan-word, and represents that Aryan sheep-name of which the Lat. *agnus* is a form. Further, Turanian comparisons, in my opinion, confirm the view that *uuihi* and *juh*, words of exactly the same meaning, are variant forms, and not derived from the distinct Aryan forms, of which *ovis* and *agnus* are representatives; if so, *vuohi* or *vuohi* is an original Finnic word.

(2.) *Kauris*. Said to be from an "old form" *kapis*. This may be so, though *kauris* is remarkably like many Turanian goat-names, some of which I quoted (*cf.* the Akkadian *gar-us*, "kidling"); but, when we get the form *kapis*, the Aryanistic difficulties begin in real earnest. Hésychios gives *κάρπας*. *κάρπας*. Fearing to overstate my case, I suggested that the Etruscans pronounced the Latin *caper* *κάρπας*, and that Hésychios meant to indicate a dialectic difference. But, I am bound to admit that it is far more probable that he (as Canon Taylor—*Etruscan Researches*, 316—thinks) gives *kapra* ("skipper," *vide* Schott, *Fin.-Tat. Sprach.* 112) as an original Etruscan word, distinct from Latin goat-words; and, hence we naturally find such forms as the Finnic *kapis*, Lap. *habres*, *habra*. The Aryan animal-name (Greek *κάρπας*, Latin *caper*, Anglo-Saxon *hæfer*, Slav. *vepri*), boar or goat, is the "rank."

(3.) *Kuttu*. Ahlqvist is "inclined to see in *kuttu* the O.N. *kid*." But, while he is thus very doubtful on the point, he admits that the Mag. *kecske* (= *katschka*, *cf.* the Japanese *hitsuji*, "goat") = Tat. *hadsa*, = Votic *ket*, "goat," which is not "a far cry" from the Finnic *kuttu* and the Etruscan *κάρπας*. It thus appears that

the Aryan origin of these three Finnic goat-names is, at the best, extremely doubtful.

My Kalevala-notation (ACADEMY, November 12, 1887, p. 323), which Mr. Abercromby corrects, is that used by Castrén in his *Finnische Mythologie*.

ROBERT BROWN, JUN.

SCIENCE NOTES.

ON Monday evening last, Herr Julius Wolff, whose successful treatment of that obstinate malady, "writer's cramp," has compelled the admiration of some of the most eminent medical authorities of Europe, delivered a lecture at Steinway Hall on "Writer's, Pianist's, and other Muscular Cramps." He classed these affections in the "professional neurosis" group, because their characteristic symptom is the refusal of certain muscles to perform acts more or less intimately connected with the patient's profession or occupation. In the lecturer's opinion, the exciting causes of these affections was not so much overtaxing of the affected muscles from prolonged work as individual susceptibility; in other words, the muscles seized by these cramps are usually by nature weak or contracted, and in most cases the nerve plexus connected with them is apt to be over sensitive. Weighty reasons were, however, given for believing that in their origin these affections are muscular rather than nervous. Apparently literary men are especially liable to writer's cramp—a judgment which printers would doubtless endorse. Herr Wolff's treatment, which has achieved such brilliant results, is essentially local, and consists in a combination of massage—a French term covering a complicated series of manual manipulations, akin to but more refined than Oriental shampooing—with a series of simple bodily exercises designed to strengthen, and in some cases stretch, the affected muscles. That the cures thus effected are of a permanent nature is borne out by the experience of thirteen years.

Asbestos: its Production and Use, is the title of a pamphlet by Mr. R. H. Jones, recently published by Messrs. Crosby Lockwood & Son. As the employment of asbestos in the arts is rapidly growing, the information collected in this little work is likely to be serviceable in many quarters. Our supplies of the mineral are obtained chiefly from Italy and Canada; and the writer's description of the Canadian variety is of value inasmuch as it is the result of residence at the mines. The Canadian mineral is a fibrous variety of serpentine, known to mineralogists as chrysotile. The substance of the pamphlet appeared originally in the form of a series of letters written from Canada to a friend in London—a fact which accounts for the writer's gossipy style.

PHILOLOGY NOTES.

THE current number of the *Journal of Philology* (Macmillan) contains several articles of more than usual importance, all of which happen to be contributed by Oxford men. The first two deal with historical subjects. Mr. D. G. Hogarth writes of "The Army of Alexander" in a style more vigorous than graceful. With reference to the interesting speculation whether the Roman legions could have resisted the Macedonian phalanx, he concludes that Alexander "would have been before the walls of Rome in a month after crossing the Alps and over them in a week." Mr. H. F. Pelham deals with "Some Disputed Points connected with the *imperium* of Augustus and his Successors." Mr. I. Bywater contributes a third series of "Aristotelia," chiefly textual notes on the *De Anima*. Prof. Sanday discusses "The MSS. of Irenaeus," in connexion

with a paper by Dr. Loofs on the same subject in the recent Reuter birthday-volume (noticed in the ACADEMY of October 15, 1887). Mr. E. G. Hardy draws attention to a MS. of Pliny's Letters in the Bodleian, which he maintains to be the oldest authority extant, and also that from which Aldus printed his edition of 1508. Prof. Nettleship sends four pages of corrections to the Epinal Glossary. And, finally, Mr. Robinson Ellis, besides some *Adversaria*, suggests a new answer to the riddle in Verg. *Ecl.* iii. 104-5:

"Dic quibus in terris—et eris mihi magus Apollo—
Tris pateat coeli spatium non amplius ulnas."

Founding upon an historical incident recorded by both Lucan and Valerius Maximus, he finds the key in the similarity of the words "coeli spatium" to "Caelis spatium," Caela being the place in Euboea to which a certain Appius Claudius had retired, on the advice of the Pythia, just before the battle of Pharsalia, and at which he was buried.

THE next number of the *Zeitschrift für deutsche Philologie* will commence a new series, under the editorship of Dr. Hugo Gering. The editor announces that there will be no essential change in the character of the journal, the only new feature being that the contents of German and foreign philological periodicals, so far as they come within the scope of the *Zeitschrift*, will be regularly noticed. The preliminary list of contributors includes the names of nearly all the most distinguished Germanic philologists, both in Germany itself and in Scandinavia. The current number contains an interesting biographical sketch of the late editor, Dr. Julius Zacher. We observe that a movement has been set on foot for the erection of a monument (in the Hamburg cemetery) to this eminent philologist.

In the second number of Prof. Victor's promising periodical, *Phonetische Studien* (Marburg: Elwert), the most interesting article is the continuation of M. Paul Passy's thoughtful and original remarks on modern French pronunciation. Some of the statements in this article are acutely criticised by a young Dutch scholar, W. S. Logeman, who has (somewhat curiously) chosen to write in English, which he does with remarkable correctness. M. Passy, however, maintains his ground effectually. The discussion on Greek pronunciation between Drs. Engel and Lohmeyer is continued with spirit. There is wit on both sides; but Dr. Lohmeyer, who defends the received German system, seems to have the advantage in argument, as well as markedly in tone and temper. The editor gives in tabular form the results of the elaborate inquiry he has been making with regard to the pronunciation of literary German in four characteristic localities, Western East-Friesland, Mülheim-on-the-Ruhr, Remscheid, and Hanover.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Annual Meeting, Monday, May 30.)

PROF. A. MACALISTER, president, in the chair. The following officers were elected for the next academical year: president, Prof. Macalister; vice-president, Prof. E. C. Clark; treasurer, W. M. Fawcett; secretary and librarian, the Rev. S. S. Lewis. The annual report mentioned two volumes that had been lately issued, and promised the early appearance of *Alderman S. Newton's Diary* (1622–1717) and of Mr. Hailstone's *History of Swaffham Bulbeck*; the *Registers of St. Michael's Parish* and the *Pedes Finium for Cambridgeshire* are in process of transcription.—Prof. G. F. Browne made the following communication. On the semi-circular tympanum of the south door of Pampisford Church, round the top, are ten small round-headed arches.

The piers are marked with incised lines, showing the separate stones of which they are represented as being built. The capitals are of very early shape. Such arches in church architecture would be early twelfth-century work; but the style of surface ornament did not keep pace with the development of architectural styles. The arches are 5½ inches high, and the human figures in them for the most part about 5 inches. The surface of the figures and piers and arches is flush with the rest of the stone, the effect being produced by cutting away very roughly the surface of the stone within the arches, leaving the piers and figures standing clear. The ten scenes seem to be taken from the story of the birth and death of John Baptist. Beginning with the lowest arch on the east side, the subjects are as follows, some alternative explanations being given below: 1. The altar of incense. 2. Zacharias bowing before the angel. 3. The angel. 4. Herodias's daughter dancing. 5. Herod and his guests. 6. St. John the Baptist, perhaps shown as an angel. 7. The headman's block. 8. The severed head. 9. A single figure in the attitude of carrying something not shown, probably the charger with the head. 10. Another head, with the neck. The neck is bent sideways upward, as though the head had been lying on one side and was rising up of its own accord—probably showing the Resurrection or Invention of the Head. The church is said by tradition to be dedicated to St. John the Baptist. Cole in his MS. account of the church (British Museum) gives that dedication, but a note is added by Mr. J. Allen that the dedication is to SS. Peter and Paul. Baker, in his MS. account (University Library), gives SS. Peter and Paul. H. Clouyil by will, dated October 17, 1453, leaves his body to be buried in the church of Peter and Paul of Pampesworth; and this is usually the most conclusive evidence of a dedication. The two saints' days are only five days apart, St. John being June 24 and SS. Peter and Paul June 29, so that some confusion is not unnatural. The village feast is "the first Monday in July, unless that is July 1, in which case it is the second Monday." This brings old St. John's Day, July 6, into the feast week in every case but one—i.e., when July 6 is on Saturday; while old St. Peter's Day, July 11, only falls in the feast week when it is a Saturday, Friday, or Thursday. This is in favour of St. John the Baptist as the dedication, and the evidence of the tympanum is strongly in the same direction. The head of John Baptist is said to have been found in Herod's palace in the year 330. After many changes of abode, it was brought from Constantinople to Amiens in 1204, and this no doubt would attract attention in the north of France to the Invention of the Head. It is therefore interesting to enquire whether Pampisford had any special connexion with the north of France at that time. The Domesday survey states that Pampesunorde was held by Alan (Fergant) of Brittany, who built Richmond Castle in Yorkshire, and made Pampesworth part of the Honour of Richmond. The counts of this line were represented in 1171 by Constance of Brittany, and her grandmother some time before 1219 brought the honour of Richmond and her titles to her husband Peter of Dreux. Dreux is not many miles from Amiens, and it is tempting to suggest that, in spite of the early style of the sculpture, it may have been due to this connexion. The date 1204 or 1205 is only seven or eight years later than some of the round-arched work at Ely Cathedral, and the monks of Ely held lands in Pampesford. Or it may be suggested that the canons of Amiens procured the head because of the regard paid to the Invention of the Head in these parts. Alternative explanations of the subjects are: 3 John crying in the wilderness. 5. The executioner with his axe. 10. The head on a charger, the charger being not shown. If No. 10 is not the Resurrection of the Head, there is no reason for not allowing the style of the work to date the stone; in that case, it is, to say the least, one of the earliest stones with Christian subjects in the county. The local pronunciation of the name Pampisford is *Paunser* or *Parnser*, the last syllable evidently coming from *worth*, not *ford*. The Domesday spelling is *Pampesunorde*; the Hundred Rolls of 1273 and 1286, the Taxatio of 1292, the Pleas in Cambridge of 1299, and other records down to the Reformation, agree in the spelling *Pampesworth*; the Valor Ecclesiasticus of

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Henry VIII. gives in one place, on a return made in Norfolk, *Pansworth*, but in the local return, *Pamsforth*; while the Computus Ministrorum of the same king gives practically the present local pronunciation, spelling the name *Pauensworth*.—Prof. Middleton thought that the style of the work dated it 100 years earlier than Prof. Browne's suggestion would place it.—Prof. Browne also exhibited a figure of a saint. The figure (copper gilt) was found in the parish of Guilden Morden, near the place where an ancient chapel, known as Redderia, used to stand. It is probably of thirteenth-century workmanship. The youthful face and the clasped book held in the left hand suggest the attribution to St. John the Evangelist. The figure has probably been one of the figures on a shrine; and, in that case, it would naturally stand on one side of our Lord, the Virgin standing on the other side. It was fixed to the shrine by two large studs, the holes in which remain in the figure; these bores are at an angle of about 20 degrees with one another, as though the figure stood at one corner of the shrine. Height, about 3 inches.—Prof. Hughes made a communication upon the subject of Limblow Hill, a tumulus between Royston and Litchington, which the owner has recently begun to destroy. He described it as composed entirely of surface mould and chalk rubble scraped together, and inferred accordingly that the surrounding ditch is a later addition, the material from it having, perhaps, formed a bank on the outside. The present height of the mound is 18 feet, and the diameter about 42 feet. Below the centre a rectangular pit, some 4 feet long and 2 feet deep, had been found, full of large flints; but no bones or other objects were seen in it.—Baron A. von Hügel and Mr. Jenkinson exhibited some of the ornaments, &c., from the Saxon cemetery recently found at the back of St. John's College. Over fifty skeletons had been examined. The specimens obtained, especially the brooches and the belt-plates, compared favourably with those yielded by other localities, though no such brooches as the large one from Haslingfield, in Trinity College library, had turned up. There were more pierced Roman coins than at Giron, and also more men with shields and spears; both which facts may point to a slightly earlier date. Otherwise, and especially in the apparent concurrence of inhumation and urn-burial, these two cemeteries were much alike. Some of the urns now found are very remarkable. They will be exhibited on another occasion.

BROWNING SOCIETY.—(Friday, May 25.)

DR. FURNIVALL in the chair.—Miss Stoddart read a paper on "Saul," in which, after a description of the poem, she drew attention to the poet's use of Saul in an age anterior to Christ, as illustrating man's need of Christ. Stress was laid on the fact that Mr. Browning had in 1855 enlarged the scope and altered the purpose of the poem written in 1845; and the function of music in working out David's ministration, as well as its inadequacy at the moment of his inspiration, was indicated.—Dr. Furnivall, after thanking Miss Stoddart for the paper, spoke of the poem as a noble lyric, written at the full tide of emotion, when the poet's triumphant life was strong. He complained, however, that at its close, Saul was forgotten altogether. We have the effect of the situation on David, while Saul, who roused it, seems left behind. In Miss Stoddart's treatment of the poem, he took exception to her denial that agnostics have faith, hope, and happiness. They transferred their faith and hope from unsubstantial objects to the human race.—After a discussion, in which Dr. Berdoe, Mr. Shore, Miss Whitehead, and Mr. Gonner took part, the meeting closed.

FINE ART.

JAPANESE KAKEMONOS.—More than Four Hundred remarkable Pictures by the most eminent native Japanese Artists of the Eleventh to the Present Century. NOW ON VIEW at Messrs. DOWDESWELL'S GALLERIES, 160, NEW BOND-STREET. Admission, including Catalogue, One Shilling.

THE NEW GALLERY.

I.

THE New Gallery has begun well—a fact partly, perhaps, to be accounted for by its strong consulting committee, and an architect

who, at the Institute of Painters in Water Colours and the People's Palace, has already shown remarkable skill in the construction of well-proportioned and well-lighted halls. In Regent Street his task was one of conversion as well as construction; and he has transformed a market into a palace of art so quickly and beautifully that the gallery itself, with its hall of marble and gold and spacious saloons, is not the least interesting and effective part of the exhibition.

Perhaps the New Gallery does not contain many pictures of extraordinary merit; but all are so well hung that they are seen to great advantage, and, taking them all together, there is little that is not interesting. That adjective is never misapplied to the work of Mr. Burne Jones, who appears to have adopted the New Gallery as his peculiar temple, shunning the Royal Academy no less than the Grosvenor. Besides three pictures highly characteristic in design, and of his highest quality in execution, he sends a number of beautiful drawings and studies. One of the latter is particularly instructive, as it is a study from life for the figure of Andromeda in his pictures down stairs, and shows the process through which nature passes in its translation into Burne Jones.

Near these drawings are some beautiful silver-points and etchings by M. Legros, who again appears in something like his old force, though the pictures he sends cannot be admired so unreservedly as his drawings. It is, indeed, the drawing in his paintings, the finely-touched heads and hands of the "Femmes en Prière" (8), and the sympathetic lines (especially of the legs and feet) of the "Dead Christ" (64), that chiefly distinguish them as the work of no ordinary artist.

From Signor Costa we have a large and fine landscape, "The First Smile of Morn" (77), treated in his later style—large, definite, and somewhat dry. At the back rises a range of mountains, dark against the clear, rosy sky of morning; in the foreground is a piece of rough land overgrown with trees and rushes, and in the corner a strange figure like a negro faun with pointed ears. He also sends a small landscape from Cumberland, with a sunset setting behind trees (129), very similar in feeling and handling. A large work of his school is Mr. Corbett's "The Orange Light of Widening Morn," with a powerful effect of sunlight on the red stems of pines; but neither this work nor Signor Costa's large picture fully justify their size. Mrs. Arthur Murch's "Coast near Pisa" (137), another work of the school, is charming. Of Mr. Mark Fisher's landscapes we prefer "Winter Pasture" (27), in subject (sheep feeding) similar to his picture at the Grosvenor, but a finer composition, with a noble sky, and all things—sheep, boughs, and clouds—put in with masterly dexterity and variety of touch. Mr. Hope McLachlan, too, is at his best, betraying in sombre wise the feeling of a true and original colourist as well as of a poet. His "Mists in Early Autumn" (138) is fine in design, its atmosphere and moonlight are singularly true, and his smaller picture, "Nearing Twilight" (41), has a charm so true and deep that Mr. Peppercorn's "Winter Evening" (39) looks beside it more slight and empty than it is. Mr. David Murray has two or three characteristic examples of his delicate art. His "Britannia's Anchor" (110) is more solid and rich than usual. The sunset sky and the hill in shadow, with the ships at anchor in the river, and the foreground of wet sand, make a picture at once poetical and true. Mr. Alfred East's beautiful morning scene (118) is one of the best of the landscapes, and there are a few more works of this class of which mention must be made hereafter; but it is time that something was said of what after all is the

great distinction between the New and other galleries—the presence of three elaborate pictures by Mr. Burne Jones.

These are all concerned with Perseus. In the first, "The Tower of Brass" (54), which is in full colour, his mother Danae watches with wonder the building of the brazen tower in which she is to be immured for the safety of her father. Robed in brilliant red, she stands in a garden, her slender figure relieved against a cypress-like shrub, her feet surrounded with deep blue iris blossoms. She looks through an archway with a heavy bronze door, which opens on the space where the tower is being built, and plated with sheets of brass. The arrangement of colours is striking, beautiful, and harmonious; the painting throughout is most careful and accomplished. In conception it is more fifteenth century than antique, or it would not be a Burne Jones; but, apart from all such questions, it is a masterly and beautiful picture, such as only a true artist-poet could have designed. The same may be said of the other two pictures, though in these the task of assent to the artist's conception is more difficult. They are both painted in that scheme of colour which Mr. Burne Jones has chosen more than once for heroic designs—notably in his "Wheel of Fortune"—a scheme akin to work in various metals, bronze and copper, and silver and gold. This we may accept—in spite of the unpleasant morbid tone it gives to flesh—because it is carried through with such consistency and skill. In one of the pictures (53), Perseus flying by on his winged sandals is arrested by the strange sight of the beautiful damsel chained to the rock; in the other (55), he is fighting with the strange sea monster. It would be easy enough to admire only, if we regarded these compositions as purely decorative, mere arrangements of form and colour suggested by the story; but the artist will not allow us to do this. He appeals to our emotions. The pictures are intended to be a power to the soul as well as a pleasure to the eyes. In the charming series of designs for the decoration of a piano (281-90) which are to be seen in the balcony, Mr. Burne Jones has illustrated another story—that of Orpheus and Eurydice. Step by step we see them climb the ascent from Hades until the fatal backward look is given, and Eurydice swoons into a shade. These designs are still more decorative than those of Perseus and Andromeda; but he must besingularly wanting in sympathy for the poetry of line who fails to be moved by these eloquent images. They are decorative, but they are dramatic; they are quiet, but they are full of passion; and the conception of the three-headed dog Cerberus, though a beast beyond experience, is singularly fine and acceptable even to the prosaic. The reason why Mr. Burne Jones's version of Perseus and Andromeda is so much more difficult of acceptance, and so much less moving, lies, I think, in the numerous contradictions to experience which the pictures force upon the attention. The events of both legends are equally foreign to our lives, but the designs of the Orpheus series are in sympathy with it, the others not. We never saw Cerberus, but we have seen dogs and can accept Mr. Burne Jones's Cerberus because he is dog-like, formidable, and alive. If he is beyond our experience, he does not flatly contradict it. The sea monster does. He is something like a huge eel with the head something like a salmon, and he coils himself in a way no eel or even serpent ever did. There is no objection, perhaps, to this. We could not expect him to be like, or to behave himself like, an ordinary creature—a horrid mixture of known forms is a proper idea of a monster; but we may at least expect him to be alive and formidable. The sense of life is wanting. He is invertebrate and rigid, a masterpiece of metal-work perhaps, but

incapable of motion. Then we know what fighting is, and these terrible combatants are not fighting: the sword hangs idle in an idle hand, the monster lets the hero's legs between his coils without crushing them. This is, perhaps, because Perseus is invisible; but if so, why do they stare at one another? One would think that Mr. Burne Jones had had the other version of the myth in his mind, in which Perseus turns the monster to stone with the Gorgon's head, and had transferred the power from the Gorgon to Perseus. Then we know what armour is, and enough about flying to make the heavy suit that Perseus wears an additional tax on our faith—a tax which the mind resents all the more because the feet are bare, and the armour comparatively useless. Finally, we know what human nature is, and it is difficult to believe in the terror of a scene which can be regarded by Andromeda with such *sang froid*. Both pictures are full of beauty. The figure of Andromeda is exquisite, the composition especially of that in which Perseus is fighting the monster is admirable and original, the execution is broad and masterly; and if we can only look upon Andromeda as on some mystic mediæval Alice in Wonderland, there would be little room for criticism.

COSMO MONKHOUSE.

MODERN MAIOLICA AT THE ITALIAN EXHIBITION.

TAKING a hasty run, a few days ago, through the long gallery of the Italian Exhibition, I was arrested by the rich display of modern Maiolica produced by Signor Catta Galli, of Florence, who, himself an artist, has given much time and careful study in the endeavour to reproduce wares similar to artistic character to those of the ancient *maestri* of Urbino, Gubbio, &c., and has also been very successful in his reproductions of the Hispano-Moresque wares. In these last, although his lustrous pigments are very brilliant, there is a somewhat too brassy effect in the lighter golden tint; but the coppery colour of the later wares of Manises is very good. Specially excellent are some vases, &c., painted with grotesques on the white ground, after the manner of the later Fontana fabrique of Urbino, by a young artist who was reared under the teaching of Signor Catta Galli. A pair of such was made for the Prince of Wales a few years ago. Some of the lustrous pieces, after the manner of Gubbio, are also very successful.

In these latter days, when original pieces of Maiolica of any merit fetch more than their weight in gold, it is satisfactory to see such able reproductions, at a moderate cost, of the artistic pottery of the Italian renaissance, each piece of which honestly bears the distinctive mark—the crowing cock—of Signor Catta Galli's bottega.

C. D. E. F.

EGYPT EXPLORATION FUND.

THE STATUE OF KING RAIAN AND THE LION OF BAGDAD.

I find, on my return from Egypt, that there has been some correspondence about King Raian; and now that what remains of his statue has been formally introduced (by limelight, at least) to the London public by Miss Edwards, in her interesting discourse delivered on May 9 at the rooms of the Zoological Society, I may be allowed to add some particulars respecting it.

As the statue first emerged, the work of the legs and the general appearance of it suggested an early date; and the unknown name, when that appeared, was of course most easily placed in the gap between the XIIth and XVIIIth

Dynasty, while the nine bows under the feet reminded one of some statues of the middle kingdom. The first positive impression was, however, quickly dispelled when the cleaning was completed. There was a rudeness about the work, and a strangeness about the hieroglyphs and about the name, which suggested that the statue was of a non-Egyptian type, when art was at a low ebb. But the most striking feature was the faintly incised scale ornament on the sides of the throne—a feature that is most noticeable in late porcelain statuettes, especially of goddesses of the Saite period. The remarkable absence of erasure or usurpation made a late date extremely probable. I questioned whether it might not belong to the Ethiopian conquerors, or some unknown invaders of the new kingdom. The curious hieroglyph in the prenomen occurs as a variant in the prenomen of Rameses II.

The suggestion (made, by the way, by a native student of hieroglyphs, Ahmed Effendi Kamâl, of the Bulak Museum) that this was the Raian of Arab tradition was scarcely sufficiently weighty of itself to influence one's opinion about the date. I looked upon it as a most curious coincidence and nothing more. There was nothing in the situation of the statue to suggest an early date. Its *entourage* consisted of a block with the name of the Hyksos King Apepi, some Greek inscriptions, with portions of a Ptolemaic statue, and—implying that the place was not reserved for foreigners—a statue of Rameses VI. The great Hyksos statues were 200 feet east of it; moreover, the granite, though black, was more granular than that of the Hyksos statues, and as to the style of the work, it was entirely different. The general attitude of Egyptologists is that of the agnosticism with which Mr. Naville and Miss Edwards from the first approached the tradition. It is evidently, therefore, of great importance to obtain evidence of the true position of the king in the history of Egypt. After fulfilling the perhaps invidious task of describing the monument and raising doubts, I now have the pleasure of bringing forward a piece of evidence confirming the early date.

Recently, when in the British Museum, I was attracted by the black granite lion from Bagdad, which has been so long a puzzle to Egyptologists. If anything is to solve this puzzle, it is the statue of King Raian. Dr. Birch and others settled, in sheer despair, that the cartouche upon the lion must have been an unprecedented manner of writing the name of a Hyksos king, "Ra set nub," for whose possible existence there was some slight and questionable evidence. A glance at the cartouche reminded me of the strangely written prenomen of Raian. A closer examination did not make it much clearer. It is wretchedly engraved, but the arrangement of the signs is at least referable to no other known king.

Now for the date. In most of the important sites in the eastern part of Lower Egypt, at Tanis, Nebesheh, Khataaneh, Pithom, and Tell Muqdam, are found sphinxes or lions in black granite, which either preserve or bear traces of a massive mane or wig arranged in tapering tufts. Sometimes the whole head, face, and wig have been re-cut; but the re-worked surface is always recognisable. These sphinxes bear the cartouches of Rameses II. and of later kings, with abundant erasures showing their earlier date. They are previous to the XVIIIth Dynasty, when a different style of lion was invented, and the sphinx returned to the form of the XIIth Dynasty. The Bagdad lion is of the heavily maned black granite class. Thus these lions and the statue of King Raian belong to a dynasty whose monuments are found (so far) from Muqdam and Zagazig to Tanis and Pithom, while they are unknown in Upper Egypt—that is to say, to the Hyksos.

The Tanis sphinxes have distinct Hyksos features. They are the only specimens of the class whose heads are intact. Possibly, however, there is a distinction to be made between them and the rest. This fine and more independent work may belong to the later Hyksos dynasty, together with the great Hyksos statues, while the ruder style of the statue of Raian bears a closer resemblance to the style of his predecessors of the XIIth and XIIIth Dynasties. These monuments are found only in the north-east of the Delta; but I find it difficult as yet to accept this fact as evidence that the power of the Hyksos did not extend into Upper Egypt. It would rather seem that certain portions of the country were favoured (for very good reasons) by certain families of kings. The Saïtes favoured the western Delta; the Sebennytes, Bubastites, and Hyksos the eastern; the XVIIIth Dynasty Thebes and Upper Egypt; and so on throughout the history of the country. Seldom had kings like Rameses II. the determination, power, and activity to honour every shrine with costly monuments.

The Hyksos statue from the Fayum, taken in combination with the name of Wady Raian in the neighbourhood, and the Bahr Yusuf are very curious coincidences. The agnostic will say that the connexion between Raian and Joseph arose as follows: the Hyksos were traditionally known to be connected with the Fayum. Raian was known to be a Hyksos king. The connexion of both the Bahr Yusuf and of the Wady Raian with the Fayum suggested the connexion of King Raian with Vizier Joseph.

The truth is perhaps not far distant from such a conclusion. I leave it for the reader to choose whether he will consider that the connexion of Raian with Joseph was the origin of the names of the Wadi and the canal, or that the Wadi and canal gave rise to the tradition.

F. LLEWELLYN GRIFFITH.

May 18, 1893.

P.S.—I have kept back this communication in order to procure squeezes of the cartouche engraved upon the Bagdad lion. Mr. Renouf gave me several excellent squeezes this morning, and I have re-examined the original. The work of the whole lion is extremely rough. The upper signs down to *s* are clear enough; but the last two signs were much more difficult to cut, owing to their shape, and to the fact that the work had to be done in the narrow space between the forelegs. The chisel seems to have slipped about hopelessly. The very least that can be said is that the signs *cannot* be read in very many ways, and the only cartouche hitherto discovered that will agree with it is the prenomen "Ra-suser-n" of Raian. I have very little doubt of the identification. I have throughout assumed the correctness of the reading Raian; but I may state, for the benefit of those who are not acquainted with the vagaries of cartouche names, that the name might be read Ianra, in which case it might be identified with Iannas, the fifth Hyksos king. This is, I believe, the opinion of many Egyptologists. Possibly Raian and Iannas are both genuine readings of the same name.

As to these Hyksos, they seem to be, as Manetho practically said, *Hegu Khaskhet*, the sub-kings of the foreigners (shepherds), who had gradually made settlements in the north-east of the Delta, and whose occupation was no doubt chiefly pastoral. The title was revived in connexion with this very part of Egypt in the latest periods of Egyptian independence. I take this opportunity of publishing an opinion that I formed two years ago in preparing the memoir on the inscription of Nebesheh, and which I now see very little reason to doubt.

F. L. G.

CORRESPONDENCE.

"TARATHA" AND "BABIA."

Queen's College, Oxford: May 27, 1888.

Dr. Robertson Smith's letter shows that I have laid myself open to considerable misapprehension. If he has failed to understand me, it is very likely that other scholars will do so too. I still hold to the opinions I expressed in 1880 in my paper on the *Monuments of the Hittites*. I there said that

"on the coins of Hierapolis or Bambykê (now Membij), which supplanted Carchemish both in name (Hierapolis) and actual existence, the simple 'Ati' represents the same divinity as the compound 'Atar-Ati.' The latter, however, is the well-known Atargatis or Derke'o of classical writers. Atargatis, that is, 'Atar-Ati,' may be represented by the goddess 'Antarata of the Hittites,' mentioned in the treaty concluded between the Hittites and Ramses II."

It will be seen from this that there is no real difference of opinion between Dr. Robertson Smith and myself as regards the original etymology of the name Atargatis. When, however, the name was corrupted into Taratha, it seems to me by no means improbable that a "popular etymology" connected it with the Aramaic *tera*, "a gate." Dr. Neubauer has shown that the Semites attached a certain sacredness to the gate; and the most natural explanation of the name of the goddess Babia is that which derives it from *bab*, "gate," especially when we remember that the masculine Babios, from *bab*, i.e. Bab-(ili), is given by the Synkellos as a king of Assyria. Of course, by "the great goddess of Carchemish"—a city, by the way, which had disappeared long before the age of Damaskios, and did not occupy the same site as Mabug—I did not mean the particular form of the goddess worshipped at Carchemish, but the goddess whose cult had originally been imported, at all events in part, from Babylonia, and who was adored by the Syrians under varying names and forms. Only I should now hesitate to speak of Babia as being a "Semitic translation" of a Hittite name.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

An order in council has just been issued prescribing that the following shall be deemed to be "ancient monuments" within the meaning of the Act of 1882: (1) The Nine Stones, Winterbourne Abbas, near Dorchester; (2) the Chambered Long Barrow, known as the Gray Mare and Colts, near Gorwell, in the county of Dorset; (3) the Stone Circle on Tenant Hill, Kingston Russell Farm, near Dorchester; (4) the Cup-marked Rock at Drumtroddan Farm, Mochrum; (5) the Three Standing Stones, Mochrum; (6) the Moat-hill, of Druchttag, Mochrum; (7) the semi-circular earthwork on the sea cliff, Barsalloch, Mochrum; and (8) the ancient chapel at the Isle of Whithorn.

We hear, on good authority, that the town council of Christchurch, Hants, have resolved to pull down the remains of the Norman domestic buildings existing near the Castle keep, and have obtained the permission of Lord Malmesbury and Sir George Meyrick for this "improvement" in order "to open up the view of the Minster." The ruin, now overgrown with ivy, is one of few examples remaining in this country of the domestic architecture of the period; and the beautiful round chimney may be called unique.

Mr. A. BERGEN has now on view, at his gallery in Old Bond Street, a collection of paintings by "old masters" of the Italian, Dutch, and Flemish schools.

THE next examination for certificates of the London Institute for the Advancement of Plain Needlework will be held at St. Michael's Schools, Ebury Square, on Saturday, June 23, at 11 a.m. All particulars can be obtained by applying to the secretary, 36, Balcombe Street, Dorset Square, N.W.

WE have received a catalogue of the summer exhibition in the Corporation Art Gallery at Derby. It comprises (1) the fine collection of modern pictures lent by Mr. Sharpley Bainbridge, of Lincoln, which is especially rich in examples of Mr. Birket Foster; and (2) works in black and white—either etchings, or drawings lent by the *Graphic*, the *Illustrated London News*, and Messrs. Cassell.

THE STAGE.

THE LYCEUM PROGRAMME.

AT last a change of bill has been effected at the Lyceum. The "Faust" of Mr. Wills—the "Faust" of the perfection of scenic effect—of a finished Mephistopheles and a picture-que Margaret—has disappeared. Two shorter pieces have taken its place. One of them—that in which Mr. Irving himself appears lateish in the evening—must be described as an abridgment of the "Robert Macaire" which Lemaître rendered celebrated; and the other is "The Amber Heart," a drama not, perhaps, by a poet—for a poet must be either inspired or worthless—but by a poetic person, who can execute work of merit. We were unable to remain in the theatre long enough, on the first night, to see "Robert Macaire." It is generally thought that, skilfully as Mr. Irving treats the part—in the shape it at present assumes—he cannot, and probably does not expect to, add to an immense reputation by its performance. But further than this we shall, of course, not attempt to criticise. Everything that Mr. Irving does has its interest. Thoughtfulness in the conception, skill in the execution, are obviously certain to have been brought to bear upon it; and we can thus afford to wait—not exactly with patience, but assuredly without ingratitude—until he shall be pleased to bring out a "Macbeth," for instance, a "Coriolanus"—a something which must be an intellectual delight.

We have called Mr. Calmour a poetic person. The phrase pleases us. It describes so many people of culture and sentiment—birds, if you will, but for ever with clipped wings: incapable, for ever, of lofty flight. Mr. Calmour goes as high as any of them; and "The Amber Heart" is the usual mixture of prettiness, tameness, and the happy line here and there. But there is nothing whatever in it to make three acts of. The amber heart is itself a fortunate instrument. It protects a maiden from the assaults of love. The maiden loses the amber heart—knowing not its efficiency—and when it is lost she falls in love, and when she is in love it is found again. That is pretty much all the story. The author—whose elegance and good feeling doubtless deserves well of the public, and who may give us in the future a fair amount of work that is pleasant if not great—is singularly fortunate in its interpretation. If Miss Ellen Terry—an actress content with her own art, and one of the few actresses appreciating the art of literature—had done what Madame Sarah Bernhardt has done: that is, written a play for herself,

the exactest measure she could ever have taken of her own capacities would have produced for her nothing more completely fitted to her than has been produced by Mr. Calmour. As raiment for Miss Ellen Terry, "The Amber Heart" is, so to say, tailor-cut, tailor-fitted. It reveals to perfection every line and contour of her talent. To drop the simile, Mr. Calmour's drama makes no strain upon her which she is unable to bear. It asks her to be pleasant, asks her to be playful, asks her to be fanciful, dreamy, poetic, eloquent, and gracious of gesture—demands that she shall be touching and kindly, sympathetic and suffering. It calls upon her, therefore, in many ways, and each call obtains its response. On the first night, her whole mind was in it, there is no doubt. She performed, or lived, in each line with curious and equal perfection. Unless there has been a very notable falling-off since then—and that is hardly likely, for the part is so entirely her own, the piece so dependent on the best exercise of the actress's personality—Ellaline must take rank as, perhaps, the most engaging of all Miss Ellen Terry's creations.

Miss Terry is supported by Mr. Alexander, who acts very well indeed, and by Mr. Hermann Vezin—who had a tremendous reception—who has infinite judgment, and who utters verse much more correctly than the lady in virtue of whose charm "The Amber Heart," it is quite possible, may hold the stage.

FREDERICK WEDMORE.

STAGE NOTES.

OUR readers will learn with interest that Monday has been appointed for the opening of Miss Calhoun's season at the Royalty. Miss Calhoun will appear that night as Hester Prynne.

MR. ERNEST PERTIVÉE'S and MISS BERTHA MOORE'S Dramatic and Vocal Recital will take place at the Marlborough Rooms. Mr. Pertivée is one of the best of our reciters, and Miss Moore one of the most accomplished and sympathetic of our younger singers.

"THE TAMING OF THE SHREW" was produced by the Daly Company, at the Gaiety Theatre, too late for notice this week. Its continual absence from the English boards must be enough to remind playgoers that little faith is placed, by managers here, in its success; but it has really been taken up seriously so very seldom that it is long since it has had a fair chance. This chance the Daly Company—with Miss Rehan and Mr. John Drew as Katherine and Petruchio—will unquestionably give it; and it is claimed for the performance that in America the comedy was discovered to be singularly fresh, practical, and, in a word, *de nos jours*. We shall be interested in seeing if a comparatively unconsidered piece will strike the London playgoer in this light. It is perfectly possible.

THE revival of "The Ironmaster" at the St. James's Theatre will probably be followed by the revival of "The Squire"; and with a certain number of performances of this singularly effective piece—with its great opportunities for the greatest English actress of domestic emotions—the season at the St. James's, and, with it, the Hare and Kerdal management of the house, will conclude.

MUSIC.

RECENT CONCERTS.

Two sisters A. and E. Ferrari d'Ochieppos, gave a pianoforte and vocal recital at the Steinway Hall last Friday week. They are both fairly good pianoforte players. A feature of the programme was the performance of a Schubert-Liszt piece and of Henselt's "Si oiseau j'étais" on two pianos. It showed the result of much practice, for the *ensemble* was excellent; but we protest against such exhibitions in public. In class teaching the performance of a piece by two or more persons is often done, and with certain advantages to the students; but as a concert piece Henselt's delicate Etude will not bear doubling. The ladies have both powerful voices, but there was more character than charm about their singing.

SEÑOR SARASATE gave his third orchestral concert on Saturday afternoon at St. James's Hall. He played Saint-Saens's third violin Concerto. The first and last movements are not particularly interesting; but the Barcarolle is graceful, and it was charmingly rendered. The effective harmonic notes at the close secured a special round of applause. Señor Sarasate afterwards gave the Mendelssohn Concerto, taking the last movement, as usual, at a most uncomfortable pace for the wind players. Mr. Cusins kept the orchestra back whenever he got a chance. The violin solo was the concert-giver's "Fantasie on Airs from 'Carmen'"—a showy and difficult piece, but in questionable taste. The concert commenced with Beethoven's C minor Symphony, and concluded with an overture, "Béatrice," by Emil Bernard. The overture, French in character, with a touch of Weber, is not striking. We shall have, however another opportunity of judging the composer, for Señor Sarasate will play a violin Concerto by him at his fourth and last concert. The hall was filled in every part.

MDME. SOPHIE MENTER gave the first of two pianoforte recitals at St. James's Hall on Monday afternoon. She commenced with Liszt's Fantaisie et Fugue on the name Bach. A wild rhapsody would be a better title for the piece. It is very difficult, but for Mme. Menter difficulties have ceased to exist. She played Beethoven's Sonata in E (Op. 109); but we do not like her reading: it lacks feeling and poetry. Schumann's "Traumewirren," too, needs more sympathetic treatment. Three transcriptions of Schubert by Liszt, "Wohin," "Soirées de Vienne" No. 6, and "Marche Hongrois," were performed—the first two with wonderful delicacy, and the last with immense dash and brilliance. Mme. Menter is a Liszt player *par excellence*. Her rendering of two pieces by Chopin, the dreamy Nocturne in G (Op. 37, No. 2) and the C sharp minor Scherzo, was not altogether satisfactory: it was Chopin dressed in Liszt clothing. A "Chant Polonais" was included in the Chopin selection, but it was only a transcription by Liszt of one of the Polish composer's songs. Why not announce it as such? A "Mazur" by Balakireff and some more Liszt pieces, including the formidable "Don Juan" Fantasia, brought the recital to a highly successful close. When Mme. Menter appeared in London, it was in the "Don Juan" Fantasia that she first displayed her great strength and her brilliant technique. Since then she seems to have gained in both.

THE first of two orchestral concerts was given at "The Lothians" Studio, by permission of Mr. M. J. Pettie, on Wednesday evening. The orchestra, including some of the best members of the Crystal Palace and Richter bands, was under the direction of that young and rising artist, Mr. Hamish MacCunn. The wind, however, overpowered the strings, and

the tone of the violins was far from satisfactory. Mr. MacCunn showed that a clever composer is not of necessity a good conductor. He, of course, succeeds better with his own works; but he has yet much to learn before he can do justice to overtures like the "Meistersinger" and the "Midsummer Night's Dream," the first two pieces in the programme—and, by the way, a somewhat incongruous juxtaposition. Both of Mr. MacCunn's successful compositions—"The Land of the Mountain and the Flood" Overture, and "The Ship o' the Fiend" Ballad—were included in the programme. Miss Marian Osborn gave a fair rendering of Schumann's Concertstück (Op. 92); and Mr. Henry Pope was encored for his singing of a lively song with heavily scored accompaniment, by Mr. MacCunn, entitled "Pour forth the Wine."

MDME. CHRISTINE NILSSON, whose name will long be associated with "Margherita" and "Martha," "Elvira" and "Elsa," gave the first of two farewell concerts at the Albert Hall on Thursday afternoon. A large crowd assembled to greet and to applaud the favourite of former years. Her high notes may have lost in brilliancy, but the middle ones are still rich and sympathetic. The programme included "Elsa's Dream," "I know that my Redeemer liveth," the "Jewel Song," and Boito's duet "La Luna Immobile," which last was sung with Mme. Trebelli. Mme. Nilsson's first encore was Schubert's Serenade. Mr. Sims Reeves, Mr. Henschel, and Mr. Foote added to the attractions of the afternoon. Miss Kuhe played a pianoforte solo, and Mr. Cusins conducted the orchestra. J. S. SHEDLOCK.

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